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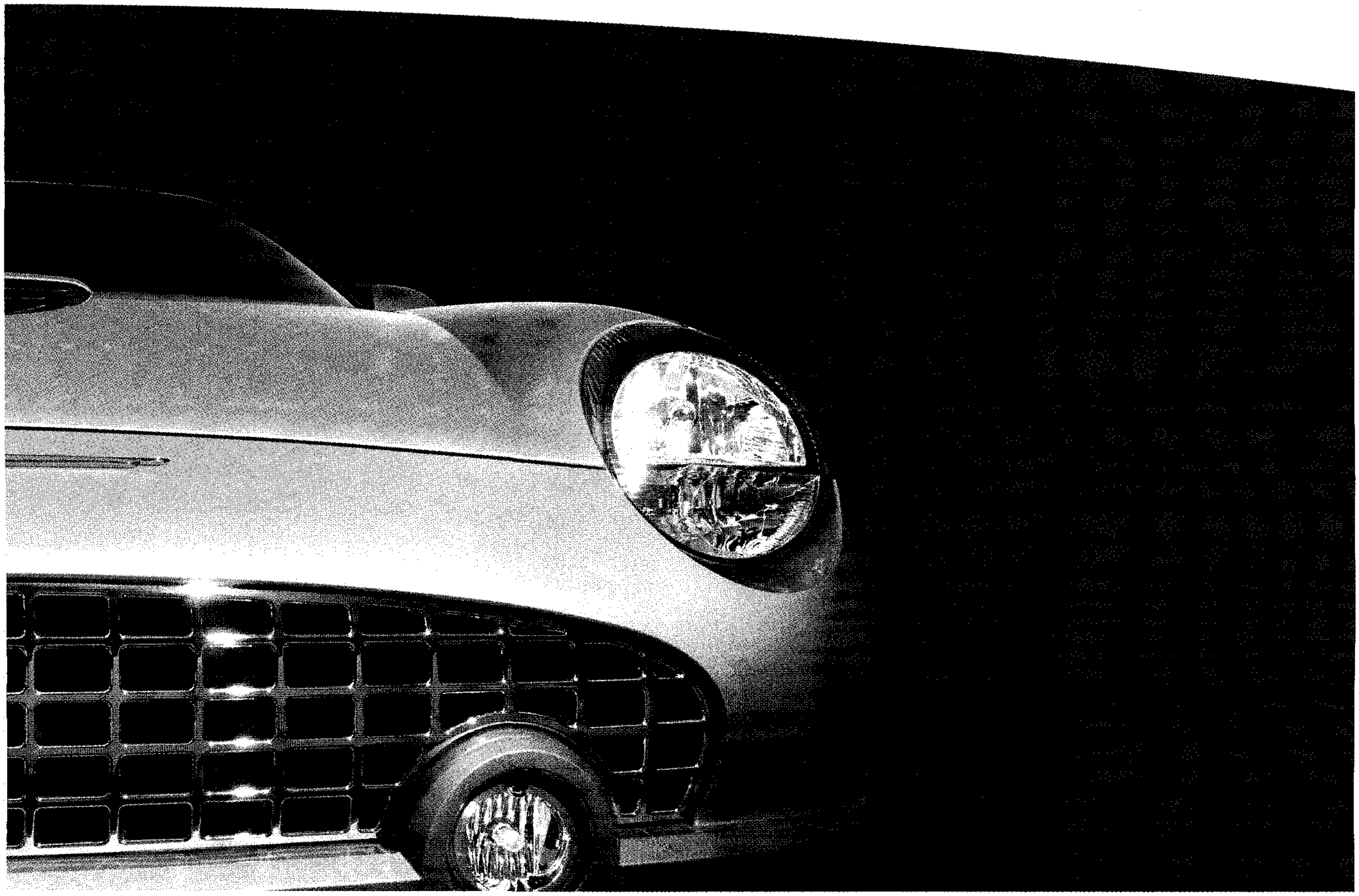

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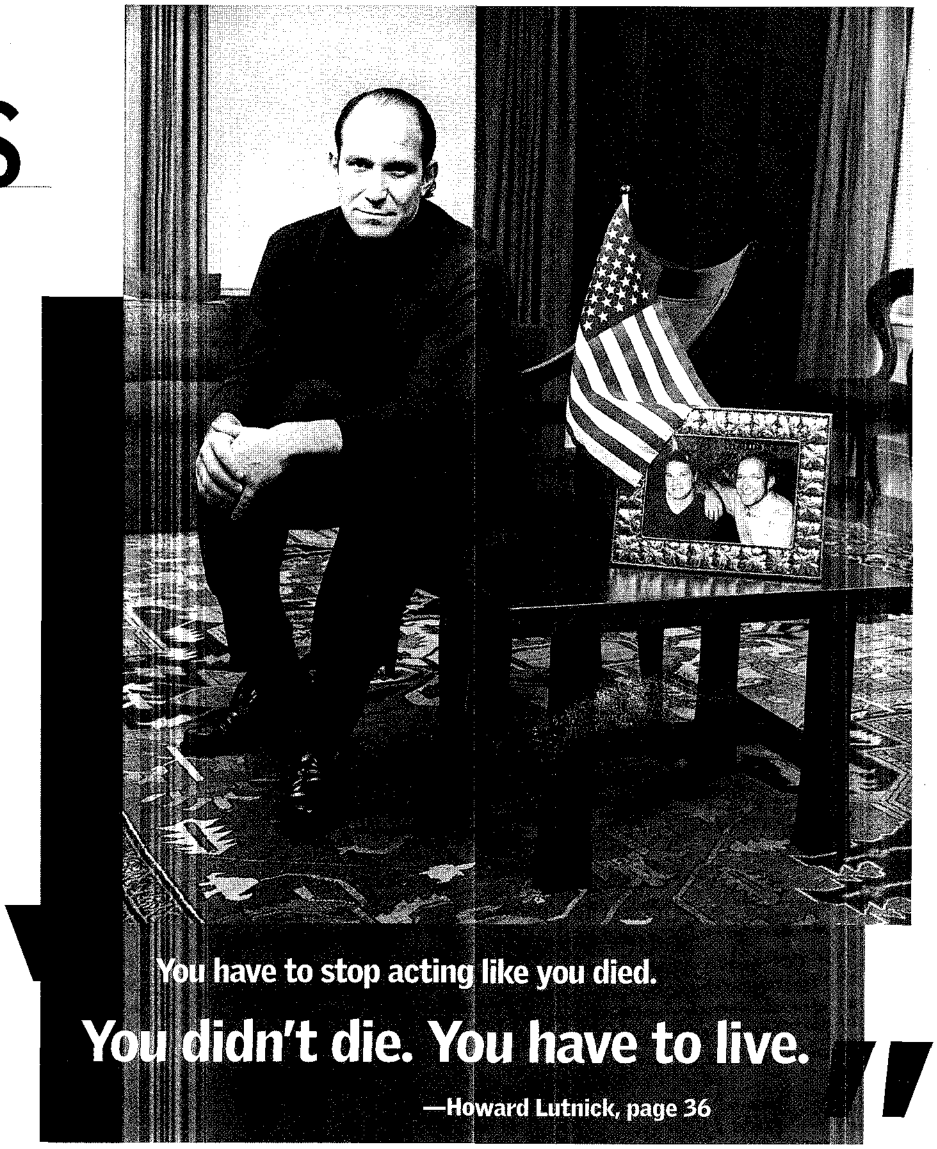

"You have to stop acting like you died.
You didn't die. You have to live."
—Howard Lutnick, page 36

26 Less: The New More By Sarah Bernard and Ralph Gardner Jr.

Last week, the experts told us we were in a recession—tell us something we *didn't* know. Economic bad news has been exploding around the city since well before September 11, with layoffs, decimated 401Ks, and shrinking bonuses. As the city struggles to live with less, we asked our neighbors—from bankers and lawyers to bartenders and actresses—to tell us what they're doing to downsize their lives (giving up trainers, shrinks, Park Slope floor-throughs) and, temporarily, their dreams (changing careers, selling country houses, even moving back in with mom and dad). PLUS: Personal-finance strategies to help you deal with the downturn.

36 The Changed Man By Meryl Gordon

Before September 11, Cantor Fitzgerald CEO Howard Lutnick was notorious for his hard-nosed, what-have-you-done-for-me-lately style. Then the firm lost 657 employees—including Lutnick's brother Gary—and there he was on TV, making tearful, heartbreaking pledges that he'd devote his life and his company to supporting the bereaved families. That was just before he canceled the paychecks of missing employees who hadn't even been declared dead yet. So who is Howard Lutnick now? It's a complicated question. In this piece, he goes a long way toward answering it.

COVER: PHOTOGRAPHED BY JAY GULLIXSON.

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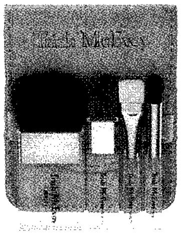
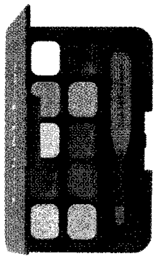

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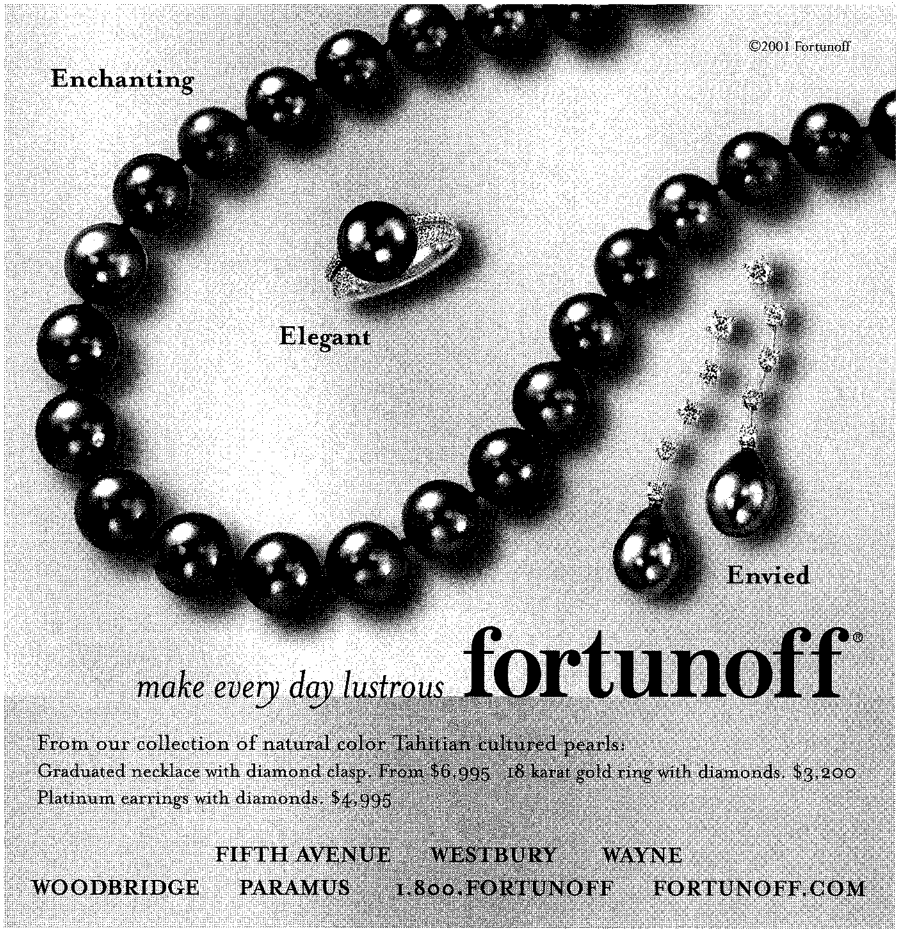
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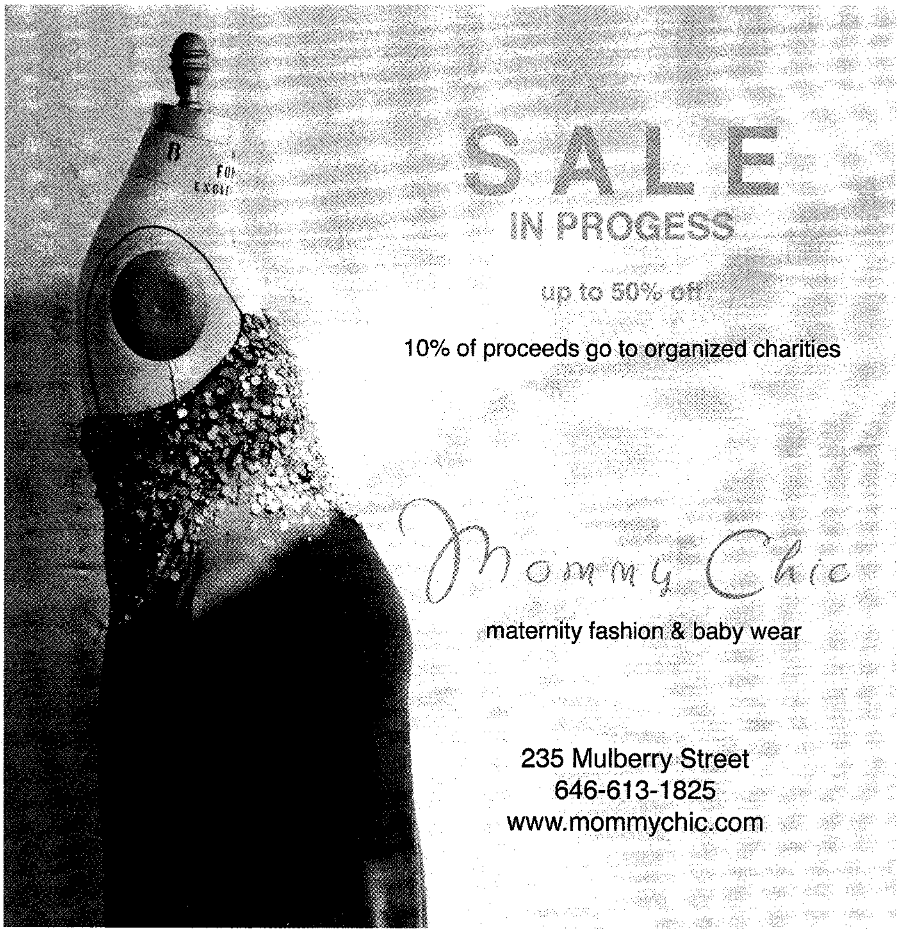
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Letters

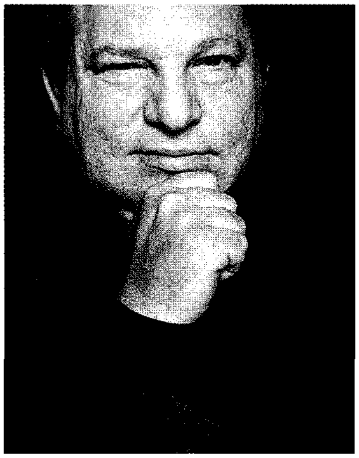
> "Working as Harvey's assistant is the greatest film school in the world."
>
> —Meryl Poster

Regarding Harvey

As a longtime Miramax employee who has worked in many areas of the company, I wanted to present my thoughts on last week's cover story ["The Emperor Miramaximus," by David Carr, December 3]. It's clear that Mr. Carr did an exhaustive amount of research, but the article doesn't quite capture the complete picture of my boss Harvey Weinstein. Harvey is a complex individual whose quotes are regularly peppered with humor and movie references. They are spoken with Harvey's tongue firmly implanted in his cheek, and a glint in his eye. By taking them literally and reporting them in such a straightforward manner, Mr. Carr does not permit the reader to get the full benefit of Harvey's unique personality. For example, when Mr. Carr recounts Harvey's speaking about being a "sheriff," one should remember Howard Hawks's *Rio Bravo*. When Harvey recalls being an outsider coming to a "lawless town," consider Akira Kurosawa's *Yojimbo*.

The Harvey Weinstein I know brings boundless energy and enormous personal enthusiasm for movies to his work at Miramax. In the final analysis, the "means and ends" that Mr. Carr discusses are dedicated to bringing quality films to audiences around the world.

Harvey is a passionate student of film. He is constantly offering insight from his voluminous film knowledge to friends and strangers alike. His regular pattern of speech includes riffs on movie dialogue reflective of this love of cinema, and he saw that David Carr recognized these movie references and their contribution to Harvey's colorful storytelling. I'm not sure that the fun he was having in his interviews with David came through as clearly as it should have.



NOT A CLASSIC TOUGH GUY: Harvey Weinstein.

Harvey may come across as a classic tough guy, but he's nothing of the kind. He's a man who is devoted to quality and taste in movies. He has built a company dedicated to bringing quality films to movie screens and, like his company, has had to fight and act tough to achieve that goal.

I have been changed economically, spiritually, and intellectually by my experience at Miramax, and I know hundreds of others who have benefited in countless ways from knowing Harvey as well. Working as Harvey's assistant is the greatest film school in the world, and the track records of his former assistants confirm that. I've seen him pay children's hospital bills to help his employees. I've seen him pay to send kids to college out of nothing but the kindness of his heart.

I've been here at Miramax for over twelve years, and I, and others, would not have stayed this long if there weren't amazing and lasting benefits to be gained from our company and our company's co-chairman. Look, let's face it: What kid names a company after his mother and his father, Miriam and Max?

Meryl Poster, CO-PRESIDENT OF WORLDWIDE PRODUCTION, MIRAMAX, MANHATTAN

As I was one of the people interviewed for your story on Harvey Weinstein, I read it with particular interest. Although Miramax's extraordinary success is well known, as is Harvey's colorful and dynamic personality, I was very disappointed because nothing was written about his great heart, his ongoing philanthropic commitments, and his often quiet generosity. It was to tell that story that I spent an exhaustive amount of time on the telephone with Mr. Carr. It seems that my time was substantially wasted.

I first met Harvey many years ago through my late husband, Arthur B. Krim, who was then chairman of Orion Pictures. As a founder of the AIDS Medical Foundation (and subsequently also of the American Foundation for AIDS Research), I naturally turned to my husband's colleagues for help and financial support. Harvey—both through Miramax and personally—became a long-term supporter of our efforts at AMFAR through large cash gifts and the donation of numerous premieres. Most notably, he has hosted and underwritten an annual event for AMFAR at the Cannes film festival that to date has raised over $10 million. And AMFAR is not the only charity that benefits from Harvey's generosity, since he is a major contributor to Paul Newman's Hole in the Wall Gang Fund, a board member of the Robin Hood Foundation, and one of the organizers of the extraordinary Concert for New York.

It does not take much imagination to understand how difficult it is to persuade celebrities to show up for a charity event in Cannes in the middle of what is traditionally one of the most exhausting stops on the festival circuit. Nor is it a stretch to realize how hard it can be to persuade film stars to give of their time and producers and executives to part with their dollars. It is to Harvey's great credit, and an important facet of his expansive personality, that he persevered and was able to accomplish both. People with AIDS are very lucky that Harvey is on their side.

Mathilde Krim, FOUNDING CHAIR AND CHAIRMAN OF THE BOARD, AMFAR, MANHATTAN

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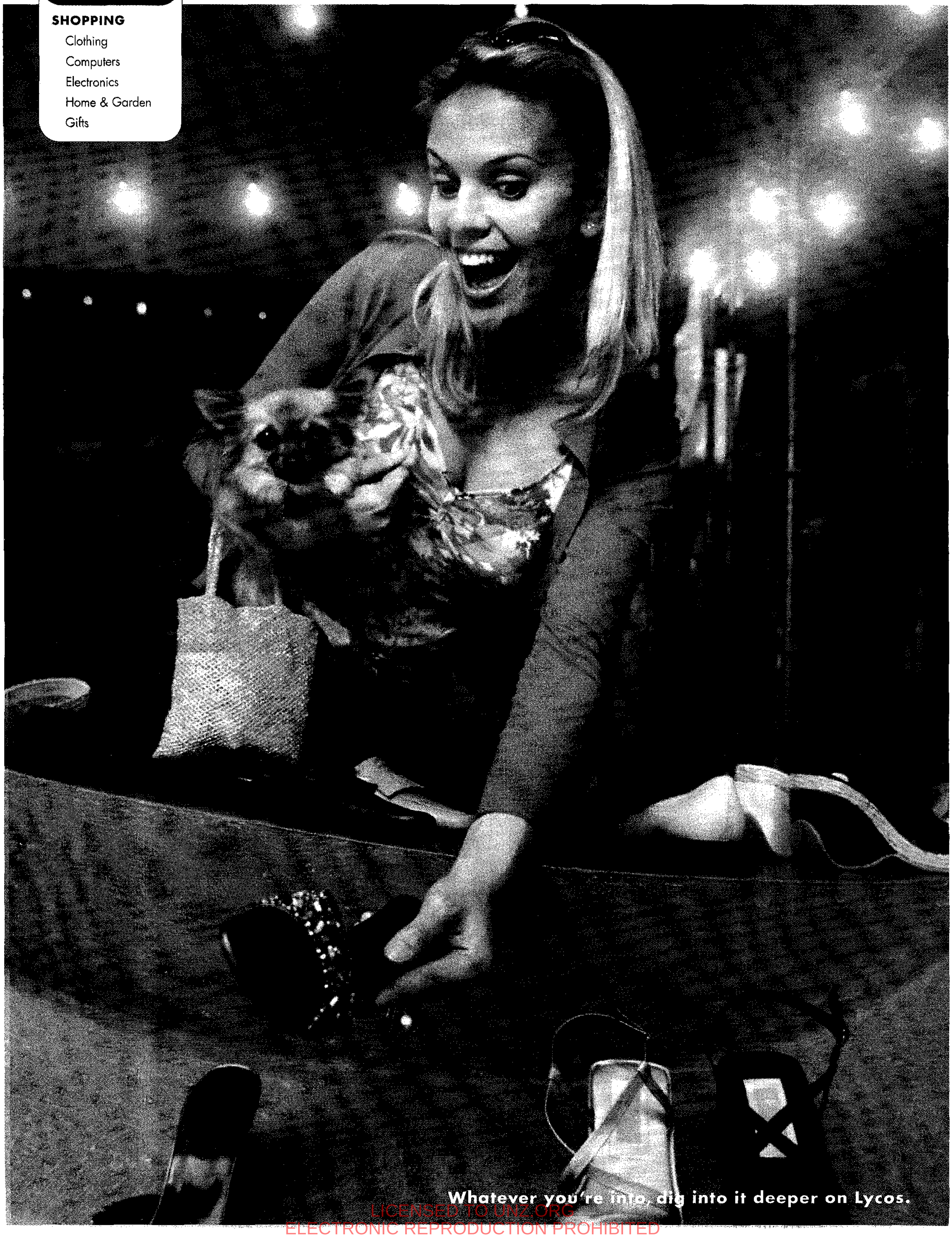
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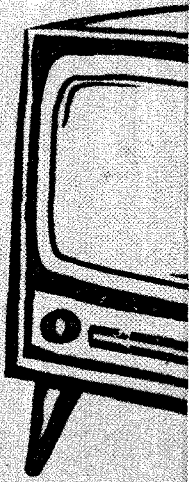

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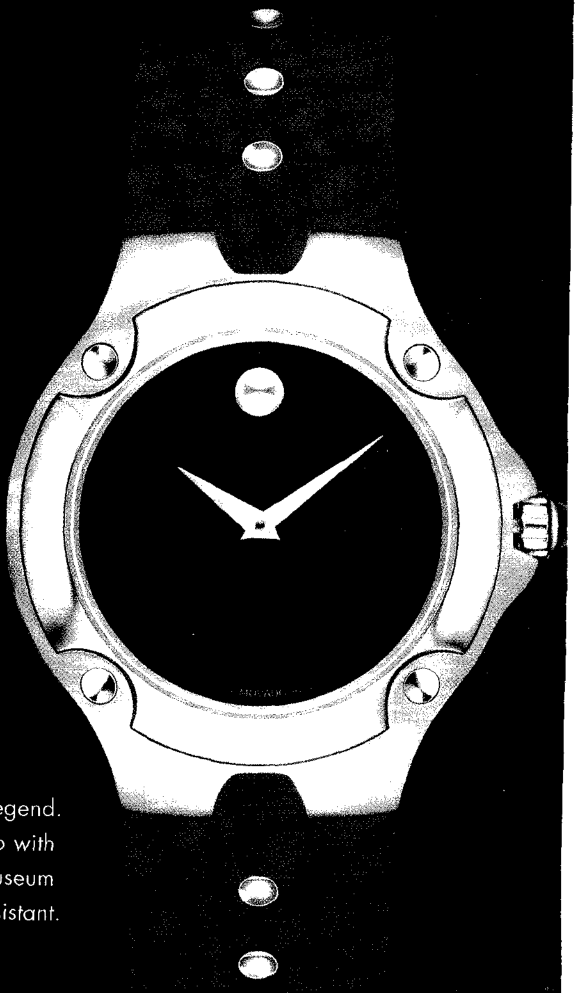

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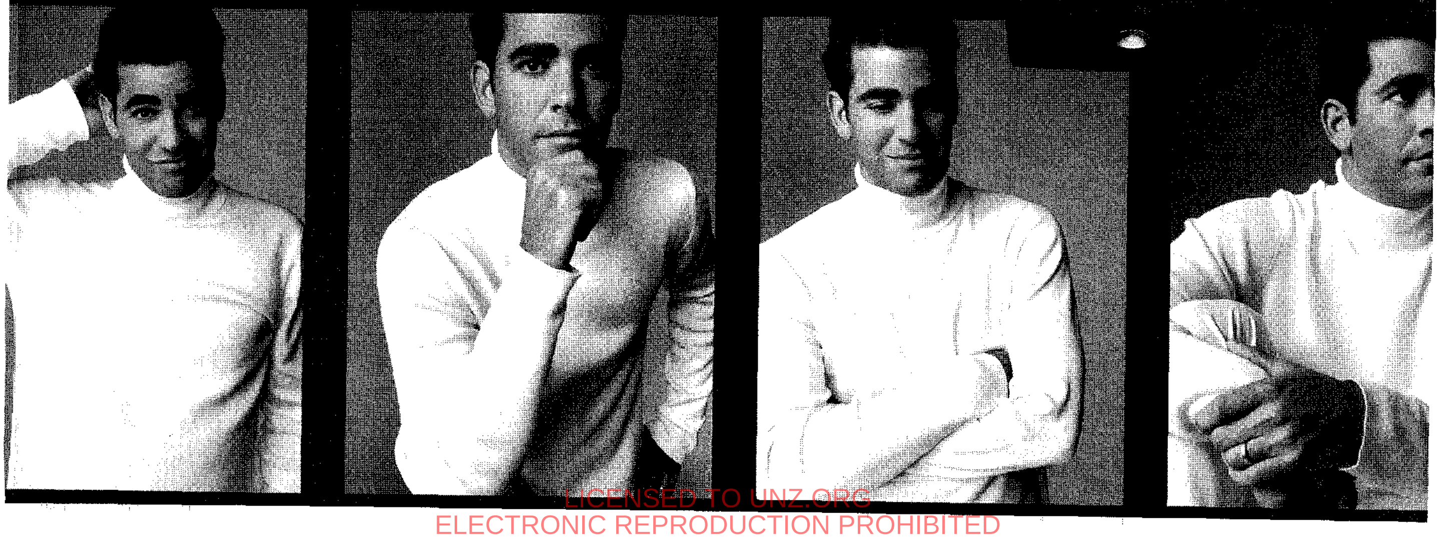


Intelligencer

By Marc S. Malkin

Affleck and Damon Explore Chyna

Ben Affleck and **Matt Damon** got a pictorial body-slam from World Wrestling Federation champ **Joanie "Chyna" Laurer** last week. At the premiere of the Oscar winners' new HBO series, *Project Greenlight,* Laurer walked up to the two, whipped out a couple of copies of the new *Playboy* featuring her on the cover, autographed some full-frontal shots, and handed them to Affleck and Damon. As Damon posed for a pic with Laurer, Affleck cooed, "We're both big fans."

Bouley Exits Ground Zero

David Bouley's days of feeding relief workers have ended. Bouley's contract with the Red Cross to serve up to 35,000 meals per day was canceled on November 19, just two weeks after the New York *Observer* reported that fellow restaurateurs were outraged by the profits Bouley was allegedly making on the deal. A Red Cross rep insisted that the decision to scale back the relief effort was made simply because there were fewer people to feed: "Whether he's making a profit really wasn't our concern." As of next month, the Salvation Army will be the only organization providing meals.

Following the Moomba Money Trail

Investors in now-defunct Moomba are demanding that **Jeff Gossett**, the lounge's former front man, open his books. About ten investors recently received an anonymous letter from one of their fellow backers urging them to contact Gossett's lawyer and demand to see financial records. "I want to know where my money is," one investor told us. Gossett not only closed Moomba in April to open a Los Angeles outpost without informing his backers; now he's sold the twelve-year lease to the space for about $300,000, about $450,000 less than investors believe it was worth. Investors also tell us that they have not received licensing fees in exchange for using the Moomba name on the West Coast. Gossett's lawyer says he has not received any requests from investors.

Christie Brinkley: Gimme Shelter

Christie Brinkley is taking no chances. We're told the anti-nuclear activist and model is planning to construct a bomb shelter in the backyard of her Southampton home. And our sources report that, as a further precaution, Brinkley recently shelled out $12,000 for biohazard suits for herself, architect husband **Peter Cook**; their daughter, **Sailor Lee**, 3; Brinkley's son with **Richard Taubman**, **Jack Paris**, 6; and her daughter with **Billy Joel**, **Alexa Ray**, 15. Brinkley's rep insists no suits have been purchased and that the only thing they're building is an art studio.

Corey Haim: Reality Bites

Fallen teen idol **Corey Haim** has been reduced to selling parts of his anatomy. **Michael Kronick**, owner of celeb-memorabilia site Startifacts.com, told us that *The Lost Boys* star was in his Las Vegas office autographing pictures and "happened to have a tooth handy, since he had just come from the dentist." Kronick put Haim's molar on eBay and fetched a high bid of $150, but eBay removed it a few days later because the auction site prohibits the selling of body parts. Kronick says the tooth is still available for sale through his firm, as is Haim's hair: "We've been selling clumps of it for $99 a pop."

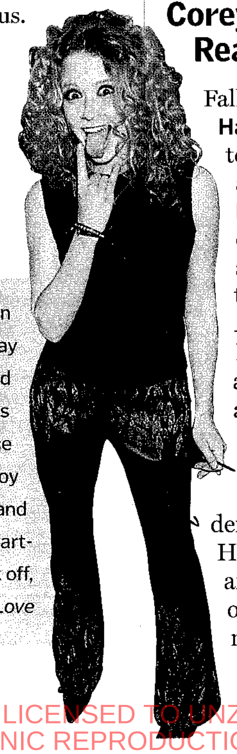
WISH UPON A STAR: After the recent Apollo Theatre concert benefiting the Team Roc youth-empowerment foundation, **Jay-Z** was joined backstage by a 15-year-old cancer patient he had met through the Make-A-Wish Foundation. The kid got the chance to show off his musical talent when Jay-Z and Roc-A-Fella Records CEO **Damon Dash** took him up on his offer to rap for them.

MORNING GLORY: Bronx Democratic county chairman and **Fernando Ferrer** campaign manager **Roberto Ramirez** and gubernatorial hopeful **Andrew Cuomo** held court at the Regency last Wednesday. Our spy reports that they had quite the animated conversation over a 90-minute breakfast meeting.

With Catherine Townsend and Aric Chen.

Natasha Lyonne's Hard-Rock Life

Add **Natasha Lyonne** to the roster of actresses who yearn to sing. Lyonne is set to perform at CBGB this Wednesday with rock band Lard Dog & the Band of Shy. Lard Dog lead singer **Steven Erdman** tells us that Lyonne, performing as "Neighbor Sue," is planning to jump up from the audience to belt out "Little Bird," a tune written by late Beach Boy Dennis Wilson. Erdman says Lyonne has sung with the band several times since 1995, when she crashed at his apartment for several months. That was before her career took off, first with **Woody Allen**'s quasi-musical *Everyone Says I Love You* and then with *American Pie*.



PHOTOGRAPHS: FROM TOP, RJ CAPAK/WIREIMAGE.COM; LISA ROSE/GLOBE PHOTOS.

Scene

Natalie Bulgari, Jo Champa, and Nicola and Anna Bulgari at the Pierre Hotel for the American-Italian Cancer Foundation benefit gala.

Ronne Fisher, Kevin Kline, and Phoebe Cates at the Waldorf-Astoria for the Promise Ball benefiting the Juvenile Diabetes Research Foundation.

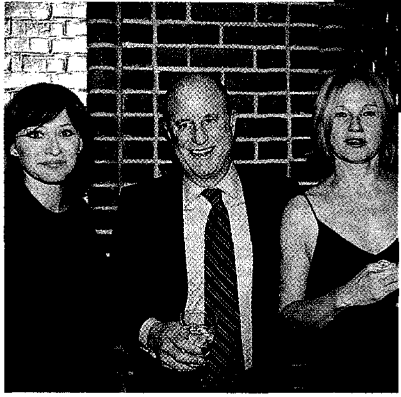
Natasha Richardson and Alain Viot at Cartier's SoHo store for the introduction of Collection Délices de Cartier.

Bill Blass, Rose Tarlow, and Henry Kissinger at The Four Seasons.

Donna Karan, Andre Leon Talley, and Iman at JoJo for a dinner in honor of *I Am Iman.*

Jay-Z and Russell Simmons at the Park celebrating *Life and Def: Sex, Drugs, Money & God,* Simmons's autobiography.

Tony LoBianco, Matt Blank, and Richard Belzer at the Waldorf-Astoria for People for the American Way's Spirit of Liberty Awards.


Maria Bartiromo, Ron Perelman, and Ellen Barkin at Hudson Bar for a party in honor of Serge Normant's book, *Femme Fatale.*

Anne, Edsel, and Charlotte Ford at the Four Seasons Hotel celebrating *21st Century Etiquette, Charlotte Ford's Guide to Manners for the Modern Age.*

Life's Rich Tapestry

There were enough moguls and *machers* inside The Four Seasons on the evening of November 27 to hold a mini-Davos conference. In one corner **Martha Stewart** was giggling with her arm around **Henry Kissinger**; in another **Harvey Weinstein** was introducing a pal to "my boss" **Michael Eisner**. In fact, they were here to congratulate interior decorator **Rose Tarlow** on her book, *The Private House.* How on earth did the fabric guru amass such a following among New York's power elite? "She knows Michael Eisner, who invited his friends," explained **Barbara Walters**. "And she's a friend of mine, and I invited my friends." Eisner noted that his friendship with Tarlow has nothing to do with her ability to turn a chenille pillow into high art. "My wife and I have known Rose for a long, long time," the Disney CEO said. "But I've never bought anything from her." Another bud, **Bill Bradley**, showed up because he understands the importance of moral support: "I'm a friend of Rose's, and I've written enough books to know that when you have a party you want your friends there." **Carl Bernstein** was an exception. "I'm a true closet decorator," he admitted. Any interest in changing careers? "Oh no," he replied, laughing. "I just do it for myself." DAVID AMSDEN

Photographs by Patrick McMullan

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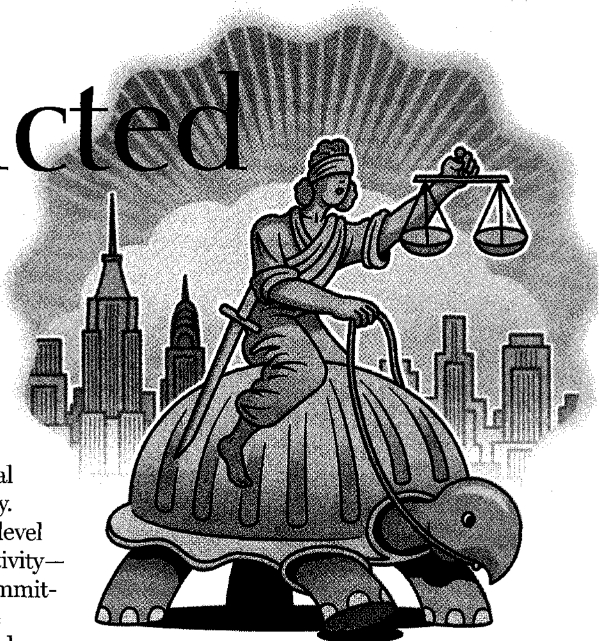
If you're bored in New York, it's your own fault—Myrna Loy

GOTHAM

Life in the New City

Justice Obstructed

Crime's up in the wake of September 11—but the courts have slowed way down. By Craig Horowitz



The tabloid headlines have been visible for a couple of weeks now. SURGE OF SHOOTINGS IN CITY. PUSHY PANHANDLERS BACK IN FORCE. RETURN OF SQUEEGEE MEN. The *Post* even ran an editorial last week under the banner A NEW CRIME WAVE?

The obvious cause of the first bad news on the crime front in years (albeit a minor uptick) is September 11. Suddenly, cops had more urgent business than street crime and quality-of-life offenses. Police presence in the city has been overwhelming, but there've actually been fewer cops available to make run-of-the-mill arrests.

Less noticed is that the criminal-justice system has slowed to a crawl. In the days and weeks following 9/11, the system struggled mightily, along with the rest of the city, to get back to business. There were trials that had to be completed, new ones that had to start, and indictments that had to be handed down.

But courts were inaccessible. Cops were otherwise engaged. Many lawyers and prosecutors had no access to their offices. Indeed, some of their offices no longer existed. And thousands of case files, depositions, motions, and other items in the enormous paper stream that keep the system flowing were destroyed in the attack. New York's Corporation Counsel, for example, which handles thousands of cases a year for the city, is still not back in its offices at 100 Church Street.

"Initially, the problems were extraordinary," says deputy chief administrative judge Joan Cary. "We spent weekends here trying to get cases on the calendar, but there were mistrials, and some defendants got a walk."

James Kindler, the chief prosecutor in the Manhattan D.A.'s office, says arrests since 9/11 are off by a third. "One kind of arrest we really hadn't been seeing was for drug sales, because the cops who do buy-and-busts were down at the Trade Center," says Judge Cary. In the Bronx, the dearth of criminal prosecutions has actually resulted in judges being reassigned to civil cases.

Some inside the system argue that things are beginning to snap back, particularly in state courts. "Everyone—judges, prosecutors, defense attorneys, cops, and jurors—has really pulled together," says Cary.

And patrolmen and detectives are beginning to return to more normal tours of duty. But higher-level criminal activity—the kind committed by more sophisticated perps, who are tougher to catch and who favor expensive lawyers—is apparently another matter.

"The private criminal-defense community feels like it's dying," says noted Manhattan attorney Joel Rudin. "The FBI is not making cases in drug enforcement or money-laundering or fraud or any of the other kinds of crimes that require investigative work. Their focus is on terrorism."

Rudin is clearly not alone in his feelings. "I have at least a dozen clients who were the subjects of pending investigations," says criminal-defense attorney Joe Tacopina. "And the investigations have all gone by the wayside. Disappeared. And when I've asked about the status, I've been told the case agents have been reassigned because of September 11."

Agent Joe Valiquette of the FBI's New York office (which, with more than 1,100 agents, is the country's largest) says that while many agents were reassigned in the wake of the attacks, they're starting to return to other areas of investigation.

Andrew Weissmann, who is chief of the criminal division in the U.S. Attorney's office for the Eastern District, agrees that things had slowed for a while. He also points out that his office was inundated with cases of people charged with issuing fake bomb threats and fake anthrax threats. Nevertheless, he too argues that momentum has returned and investigations other than those related to 9/11 are once again under way. "It'll be interesting to see what the lawyers will be saying two months from now."

One thing is certain. If crime is still going up and cases aren't being made, Mike Bloomberg and Ray Kelly—not to mention New York's criminal-defense bar—are in for a long, cold winter.

ILLUSTRATION BY PETER HOEY.

His Guitar Gently Weeps

For one thing, this time it was natural causes. George Harrison's death last week was experienced by fans, and by the world, very differently from John Lennon's more than twenty years ago. Nowhere near as searing, yet every bit as sad. A glance at the TV, at the "cute" ex-Beatle as he talks about the late, "quiet" ex-Beatle, is reminder enough that we are getting old. And the Four of Them—or rather the two that haven't died—are even older. Heavy stuff for those of us who will always regard the film *A Hard Day's Night* as a formative, joyful childhood memory. Back then, was George anyone's favorite Beatle?

He wasn't mine, though I liked him because we had the same first name—something that, around the time of those first *Ed Sullivan* appearances, improved the status of grateful grade-school Georges everywhere.

George himself, though we couldn't have known it then, was watching and learning and, eventually, seething in the background, waiting for his chance to step up in a band crowded with geniuses. His contribution became manifest on *Rubber Soul* and *Revolver*, the albums that marked the Beatles not just as pop stars but as artists. His sitar on "Norwegian Wood," from the first of those records, staked out a new kind of musical territory that was greedily annexed on the sitar-happy *Revolver*—which opens (opens!) not with a Lennon-McCartney track but with "Taxman," the unmistakable sound of Songwriter No. 3 asserting himself at last.

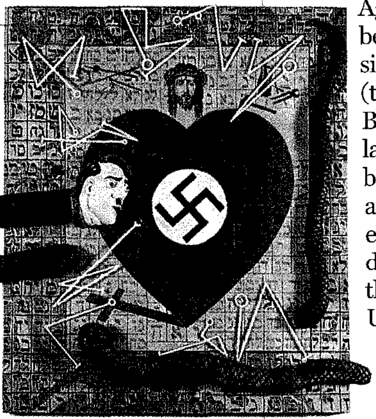
But George's contribution couldn't be measured in songwriting credits. He was the passionate, spiritual guitar (or sitar) hero, indifferent to the spotlight. His soul wasn't rubber.

Post-Beatles, a phase that came not a minute too soon for the genuinely private Harrison, he shot out of the gate right past his betters with *All Things Must Pass*—ironically, becoming for a short time everyone's favorite ex-Beatle. And even though he never matched it as a piece, there were some good tracks still to come. (Both he and Paul wrote songs about John in the wake of Lennon's murder; George's—"All Those Years Ago"—was first and best.) With his passions and curiosity (the concert for Bangladesh was a landmark, leading to benefits like LiveAid and FarmAid), his earnest missteps (a disastrous, raw-throated tour of the U.S. in the seventies) and wry humor (producing a Monty Python film; appearing in the Rutles' *All You Need Is Cash*), Harrison took three-dimensional shape for us in a way not all his Beatles colleagues have been able to.

After 58 years that sent him literally and figuratively all over the map, and just before finally finding peace in California, Harrison, reportedly seeking treatment for his cancer, turned up for a while in Staten Island. Staten Island? Maybe it's not as incongruous as it seems. In the best possible sense, George Harrison—undervalued, proud, essential—was the outer borough of the Beatles.

GEORGE KALOGERAKIS

Kultur Clash



It's springtime for Hitler—in West Chelsea. People making the gallery rounds have been surprised to find *two* shows on West 22nd Street dealing in Nazi-themed art. And no one seems more taken aback by the coincidence than the artists themselves. It's as if, in trying to *épater les bourgeois*, they ended up a little *épatés* themselves.

"Across the street?" Peter MacGough says. "What are the odds?" David MacDermott and MacGough—partners known as much for their Edwardian-Victorian getups as for their art—have a show at Pat Hearn Gallery that includes large swastikas and portraits of Hitler with the names of homosexuals killed in the Holocaust written over them. At 303 Gallery are photographs—many of German teenagers in SS garb—by Collier Schorr.

The artists have met only once: "We lost our dachshund," MacGough says. "The girl who found it was Collier Schorr." So it wasn't until both shows opened on November 10 that the overlap came to their attention.

Clearly, the exhibits are tackling different subjects. MacDermott and MacGough are intrigued, in part, by Hitler as frustrated artist. Hokey landscapes are signed "Adolf Hitler." One canvas reads "1908"—the year the future *Führer* was rejected from art school.

With the portraits, they seem to be commenting on Hitler's subsequent aesthetic career—his masterly propaganda—and subsuming him (as an almost cartoonlike villain) into their own kitschy kingdom. The effect is unsettling, though perhaps not in the way they intended. For her part, Schorr appears to be exploring the intersection of innocence and evil—and the uneasy fascination that young Germans have with their past.

Artistic intentions aside, who's buying this stuff? "It's so interesting and so provocative, but most collectors don't want to live with a big swastika above the couch, you know?" says Chivas Clem, director of American Fine Arts, which is sponsoring MacDermott and MacGough's show.

If the artists don't see themselves in direct competition, they haven't exactly become *Über*-allies. Schorr declined to comment on the coincidence except to say, "We're saying very different things." But MacGough was pretty floored—though not by the problem of evil in the modern world—during his visit to 303. "I mean, look at the *uniforms*," he marveled.

AMY LAROCCA

PHOTOGRAPHS: FROM TOP, CURT GUNTHER/LFI; COURTESY OF AMERICAN FINE ARTS; COLLIER SCHORR.

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Saint George

Rallying around a wartime president is one thing. But why does Dubya remain entirely untouchable even as we question his lieutenants—and his increasingly disturbing policies?

TO GET THE WILLIES FROM GEORGE W. BUSH, to distrust the man, to have your stomach roll a bit when you hear him speak, is to feel like the most churlish and sullen of adolescents. He's the unappealing uncle—with his cold eye on you—whose house you're stuck at this holiday season. While you're trying to shut out his existence, everybody else is sucking up to him.

If you knew it was just pretend, just a holiday bit—everybody being phony and polite—you could handle it; the problem is in thinking that all this affability, this undisaffected appreciation for the guy, is honest feeling on everyone else's part. What if 85 percent of the American people actually, deep in their hearts, approve of him—dig him? What does that say about you and where you fit in?

Certainly the wash of Bush boosterism is broad enough—and backed by a militant core—for most cautious citizens not to want to tangle with it. Criticism is as bottled up as perhaps it's ever been about an American president (Bush is more sacrosanct three months after September 11 than FDR was three months after Pearl Harbor).

His natural antagonists are treading carefully, proceeding gingerly, going out of the way to praise him—even while trying to criticize him. For instance, Frank Rich's scraping bow to "George W. Bush's nuanced and so far effective prosecution of the war" on the *Times* op-ed page as he criticized John Ashcroft's sweeping new legal approach to the war, as though Bush and Ashcroft were separate parts of government.

To question George W. Bush, or doubt him, or take him on, is not only to put yourself on the wrong side of the war effort—a winning one—but, it seems more and more, to run against the grain of a new, tidal, transforming, tonal shift. Buck Bush and you buck the era, buddy.

He may still seem like a cipher—that inexpressiveness of his must trouble even his greatest admirers—but it is hard not to face the fact that he occupies an amazing amount of psychic space. And he gets larger and larger. The less expressive he is, or the simpler that expression becomes—the aggrieved man; Osama has offended him—the larger he gets.

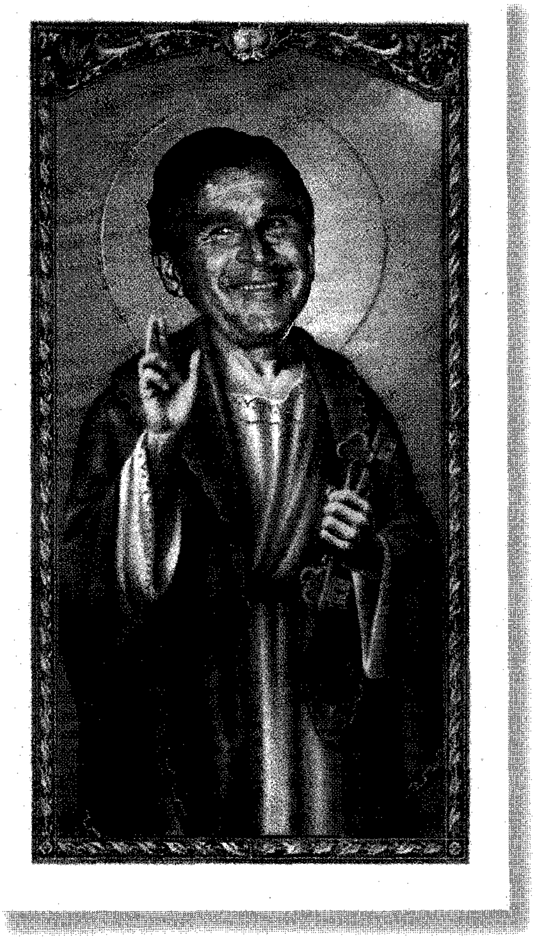


ILLUSTRATION BY MINKOS.

The space he occupies is far greater than just policy or politics (Clinton, for instance, may never have transcended either). He's casting a new kind of Stepford spell, which nobody wants to try to break. He's rising to Republican-archetype stature—as potentially large as Reagan and Eisenhower. If you took on Reagan, you were taking on optimism; if you took on Eisenhower, you were taking on prosperity, serenity even. If you take on Bush, you take on . . . well, we don't exactly know what yet. He's large and ever-expanding, but still a muddle.

Reagan and Eisenhower were immediate, palpable. In each case, there was the smile. The message was clear: Lie back, feel good, be well, don't worry.

Bush, however, seems much the opposite. Not least of all, he has no smile—or the smile is so furtive and twitching and scary that it's clearly sending a different message. Instead of that special sort of Republican father-figure embrace, there's a remoteness, an absence, something strict and ungenerous (war has given us the flip side of his boyish inattention).

Who is he?

What is he feeling, or trying to tell us he's feeling? What does he want us to feel? What's the message?

SO FAR HIS MESSAGE IS LIMITED to vigilance. Evil is what we're up against—we must do what we must do.

Vigilance is a good mode for Bush. It doesn't require a smile. Nor does it require much of an explanation. In this mode, you don't have to begin to contemplate the equivocal nature of different sorts of threats, or the relative costs of defending against each variety of threat, or even the failures of vigilance that might have exposed us to attack. You are either with us or against us. (He embodies the threat. He doesn't even have to specify what might happen to a recalcitrant Saddam: "He'll find out.") Implacability, determination, total grit, and homeland security are the coin of the realm. It doesn't take a genius to be vigilant, only a righteous man. The world is a dangerous, but not a complicated, place.

His affect is unrelieved grimness.

Grimness is not a standard, or popular, affect in the political bag of tricks. The usual political tactic is to try to relieve grimness, to suggest reasons for optimism. There are, however, various reasons why grimness works for Bush—why it's an effective melding of man and countenance.

You have, behind the grimness, the moral force of the 5,000 or 4,000 or 3,000 who have died. If you are not naturally a sentimentalist—as, for instance, Giuliani turns out to be—then grimness is a good fallback. Bush is a certain type at a funeral. Whereas Clinton would have gone for the inspirational, Bush is the stone-faced Protestant (which plays nationally—Rudy may be too Catholic in his mourning to play in the South and West). His bereftness is rigid, hard, stoic. This gives weight to his lightweightness. He's a playground bully cleaned up for church. Indeed, when he shifts out of his grim character, he returns to his fecklessness (inappropriate body language, weird discomfort, verbal tics).

There are other advantages to grimness: It cuts off petty squabbles, underlying antagonisms, and cleverer points of view. Grimness, in its suggestion of a dire situation, of even a hopeless one, makes it pretty difficult to take issue. What's more, grim is kind of noble. He's Churchill Lite (very Lite).

He's found a groove.

What is said is that he has stepped up to the role. The circumstances have made him. Adversity has transformed him.

Where before he was coming undone in all but the most scripted public settings—he wasn't just verbally maladroit but emotionally way off the mark—the need for constant vigilance in an age of unrelieved grimness flatters his limited emotional and verbal range. He's at ease in this posture. He is good at being resolute, unwavering—indeed, the less he says, the better. The world is a bad place—no surprise that good and evil are at it again. It is a comfortable, even natural, role for a reformed alcoholic and born-again man.

"A warrior type **tends to look ludicrous** when the war is over—especially these modern air wars, **which are over as fast as they started**. It's hard to straddle being a strict, button-down war guy and an expansive, let-the-good-times-roll **peace guy**."

AS HE GROWS INTO HIS NEW ROLE, THE POLICY manifestations of vigilance and grimness become clearer: mass detentions, interrogation sweeps, suspension of due process, military tribunals.

The mounting discomfort with all this dire reaction, or overreaction, has not rubbed off on the president.

It is a striking triumph of affect. It's not fear—you can feel that abate. It's deeper than that: We are changed people accepting the world's changed conditions. Life is different now. Fuck 'em.

There is, possibly, no more advantageous condition for a politician than a changed world. The opportunity here is that you, the politician, can come to represent the change. This is "before and after" stuff. There's no going back. The new reality is yours to fashion.

The world is as it is—deal with it.

This will require—constant vigilance requires—broader controls, stricter authority, Rummy, Cheney, and this Reich-sounding homeland business.

What's more, it forces a personality mutation. We are all suddenly nice. We are all solid citizens. We are all cowed. We are all for unity now—disharmony itself is a sin. And unity is necessarily something that embraces all symbols of unity, including the president. The norm may have never been so strong.

This could be big. This could be *the* culture shift.

It's possible that Bush—the strong, implacable, unremitting Bush, canonized in public opinion—can accomplish the kind of vast, ungenerous, white-bread, retro, wagons-circled, near-Orwellian agenda the Republicans have been dreaming about for years.

THE TRICK HERE FOR THE BUSH PEOPLE IS TO stifle not the objections—let the lefties and the Europeans object—but the jokes. He is, with the slightest deconstruction, quite a comic-book figure. The line between courageous sentinel and big dork is a relatively thin one.

The worst thing for the Republican agenda would be for George W. to go back to being the butt boy of late-night television.

Surely it must be disconcerting that the son is at exactly the same place the father was: enormous popularity at the end of a nearly casualty-less war.

The thing is, a warrior type tends to look ludicrous when the war is over—especially these modern air wars, which are over as fast as they have started. It's hard to straddle being a strict, button-down war guy and an expansive, let-the-good-times-roll peace guy.

Plus, war leaves you with recession. War, which gets you big-time approval numbers, sucks when it comes to consumer confidence. Or worse, the formula could be A BUSH + WAR = RECESSION. Both father and son, in their crabbedness, their old-shoeness, their lack of big-picture grandness, may be recessionary personalities.

Let's assume this is what the best minds at the White House are thinking, too: We are where the old man was, so how do we not go where he went?

It would sound overly cynical (even to me) to say that the secret lies in creating a permanent state of vigilance and grimness. Or to claim that Bush might even have his own agenda for pursuing this new generational, saga-like, phase-after-phase war.

And yet it doesn't have to be cynical. This belief in a general state of perpetual peril—of evil and goodness in a never-ending dust-up—can be heartfelt. Not only because it works so well for him but because the dystopian view fits him and a lot of Republicans—they loved that Cold War, after all. The Bush grimace comes from the heart.

We are going deeper into bad times, in a hostile world, under rigid laws.

It will get grimmer yet, until somebody starts making fun of this stiff. Fortunately, we're a nation with a lot of sniggering adolescents. ■

E-mail: *michael@burnrate.com. A complete archive of Michael Wolff's columns is now available at www.newyorkmetro.com.*

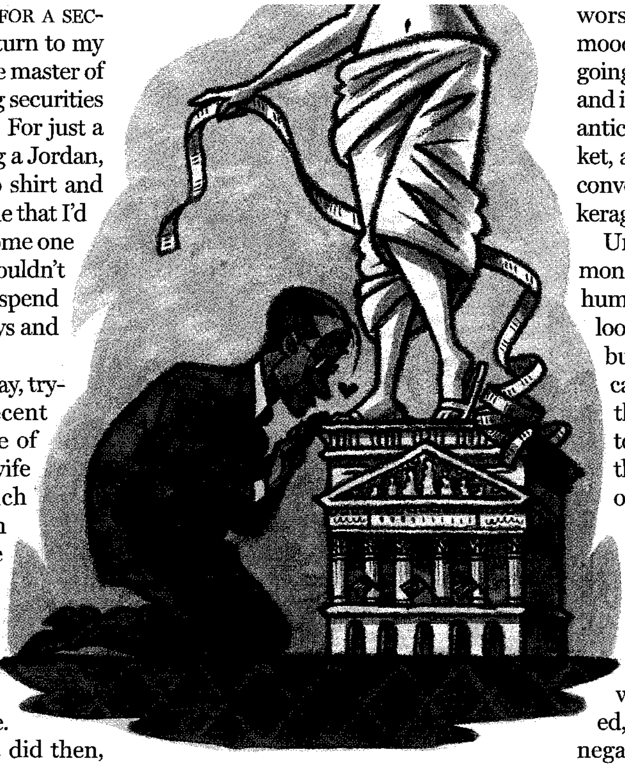
The Oracle Speaks!

The Trading Goddess, also known as She Who Must Be Obeyed, had been strangely silent of late; then, while Christmas shopping in Jersey, she decided to rock my world.

FOR A SECOND LAST WEEK, JUST FOR A SECOND, my wife tempted me to return to my trading turret, where I used to be master of my own stock universe, swinging securities around and booking big profits. For just a moment I thought about pulling a Jordan, donning my old good-luck Gap shirt and returning to the hedge-fund game that I'd retired from last year. I had become one of those stressed-out dads who couldn't take it anymore, who wanted to spend more time going to my kids' plays and soccer games, so I quit.

But there we were last Saturday, trying—and failing—to get a decent parking spot within a half-mile of the Short Hills mall, when my wife made me remember how much fun this market could be when you get it right . . . if everyone else gets it wrong.

"Remember 1991?" she asked when we finally gave up and decided to shop in our hometown of Summit, New Jersey, where parking wasn't impossible. "It's gonna play out just like it did then, you know."



Ahh, do I remember 1991! That's when Karen, my wife of thirteen years now, was known on Wall Street as the Trading Goddess for her unbelievable call to sell the market ahead of the 1987 crash. Back then, she worked side by side with me as 50 percent owner of Cramer L.P.

From the moment the market collapsed in 1990, right after Iraq invaded Kuwait, my wife had turned extremely negative. She had been shorting, or betting against, every stock, but particularly financials and retail stocks. Although she declared herself a technician, meaning that she looked at charts and divined from previous patterns what would happen next, she was actually more driven by fundamental events that *anyone* could see—data as plain as the nose on her face. Her negative view of the banks stemmed from the collapse and subsequent boarding-up of every savings and loan in our little neighborhood in Brooklyn. And her negative view of the Dayton Hudsons and the Mays and the Best Buys came from her frequent trips to empty malls.

Her negative view suited me fine; I hated those stocks. As the Dow collapsed from 3,000 to 2,300, I grew more and more negative, too, worried that the country would never pull out of its tailspin. I thought we had a recession and an inflation problem, a banking system that was teetering, and a budget deficit that was out of control.

Karen didn't give a hoot about the theoretical underpinnings of what drove the market to different levels. She cared about what made people buy and sell stocks. She viewed the market viscerally. If you could tell her what made people feel better or worse, what lifted or lowered people's moods, she'd tell you where the market was going. She read the feelings of the buyers, and if those feelings were positive, she could anticipate how far they could take the market, and it could be much farther than any conventional divining methods—like brokerage recommendations—could suggest.

Unlike me, Karen had worked at big-money firms. She knew that big money was human. It was a pent-up beast that, if let loose by a series of positive events, would buy everything in sight. The beast didn't care where stocks had been or how high they had moved; the beast just wanted to buy. We stuck to our bearish bet right through the end of December, finishing our year well into the black because of it.

I kept insisting that the fundamentals were still deteriorating and we should stay short, stay negative, particularly on the retailers. But Karen would hear none of it. She made us cover all of our shorts in the last weeks of the year. And then she insisted, when I wanted to reinitiate them on negative data points, on playing endless rounds of blackjack and gin. When I urged her to buy puts on the market, she ignored me, picking up the phone instead to order from catalogues for the holiday season.

Finally, when she could take my badgering no more, she booked us for a couple of weeks at a hotel in St. John's, pausing, as she made the reservations, to ask me when the United States would attack Iraq. I told her the war would start around January 15. So she put us on a return flight back to New York on the 14th.

That would leave us plenty of time for buying, she said.

TheStreet.com

Check out TheStreet.com's "10 Questions" feature this week. Bill Nygren, manager of the Oakmark Fund, is on the hot seat. Available free of charge at www.thestreet.com.

ILLUSTRATION BY SEAN KELLY.

"Why would we want to buy?," I asked, totally exasperated with her cavalier dismissal of the gloom surrounding all of the markets in the world. "Because," she said, "I'm confident that we will win the war, and with a minimum of casualties and a maximum of panache. That will change everything." I reminded her how steep the recession was going to be, how unemployment was soaring, and that the banking system was teetering on a total wipeout.

She didn't even bother to answer. She also didn't seem to care that all of her precious charts were screaming downturn. That, too, she said, would change with the war.

When we got back, the bombing had begun. She leveraged us up huge, borrowing a giant amount of money to buy everything in sight. I sat dumbfounded. Sure enough, within a few weeks, the consumers came back with a vengeance, feeling better about themselves than they had in years. It didn't hurt that oil prices had plummeted and stayed low or that the banks were able to use the Fed's lower rates to rebuild their balance sheets. The market started its historic rally (which coincided with the country's longest peacetime expansion), and we made hundreds of millions of dollars for our partners at Cramer L.P.

I thought about all that last week, when Karen, who has been completely out of the game since 1994, asked me how much the market had rallied since the September tragedy. I told her it was up 20 percent, and she said, "I'm surprised the market's not rallying more." *More?* I told her that it had been up pretty much *every* day since the bottom on September 21.

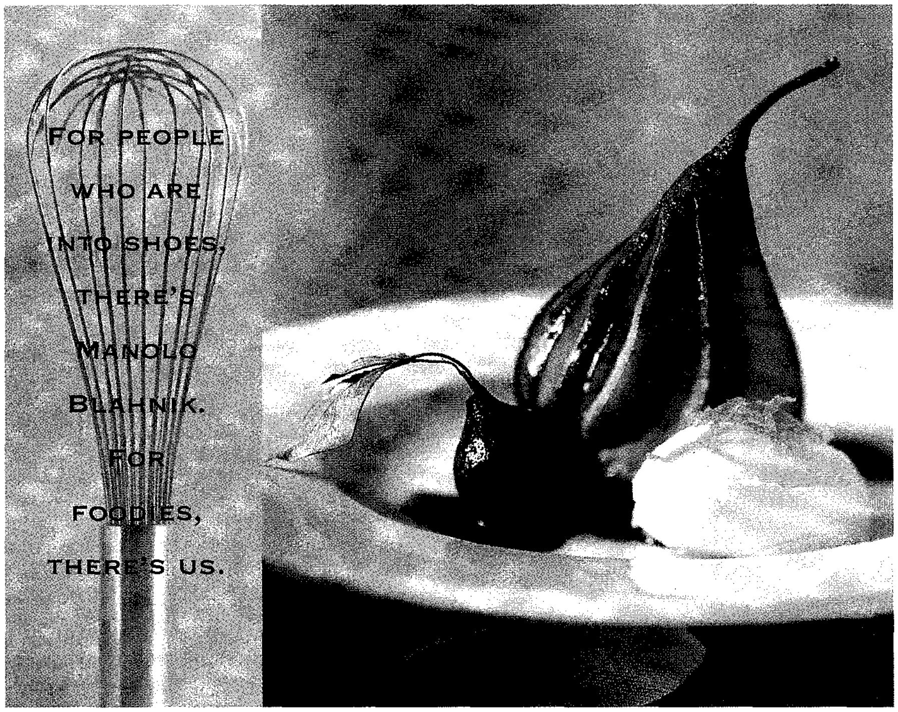
"Makes sense," she said calmly. "Probably goes higher."

Higher? That stopped me. Then I realized, *Of course, it's '91 all over again!* We have that same combustible combination of lowered interest rates, tons of sidelined cash, and a wartime catalyst that could bring a tremendous surge of confidence.

For a moment, just a moment, I thought: Wouldn't it be great to be back at that hedge fund, pulling the trigger on hundreds of millions of dollars to make a killing when everyone is still so bearish on stocks?

But only if the Trading Goddess came back, too. When I broached the idea right after her prediction, she didn't even let me finish my sentence. "Don't even think about it," she said. "Not for all of the money in the world." ■

James J. Cramer is co-founder of TheStreet.com. At the time of publication, he owned stock in Best Buy. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. **E-mail:** jjcletters@thestreet.com



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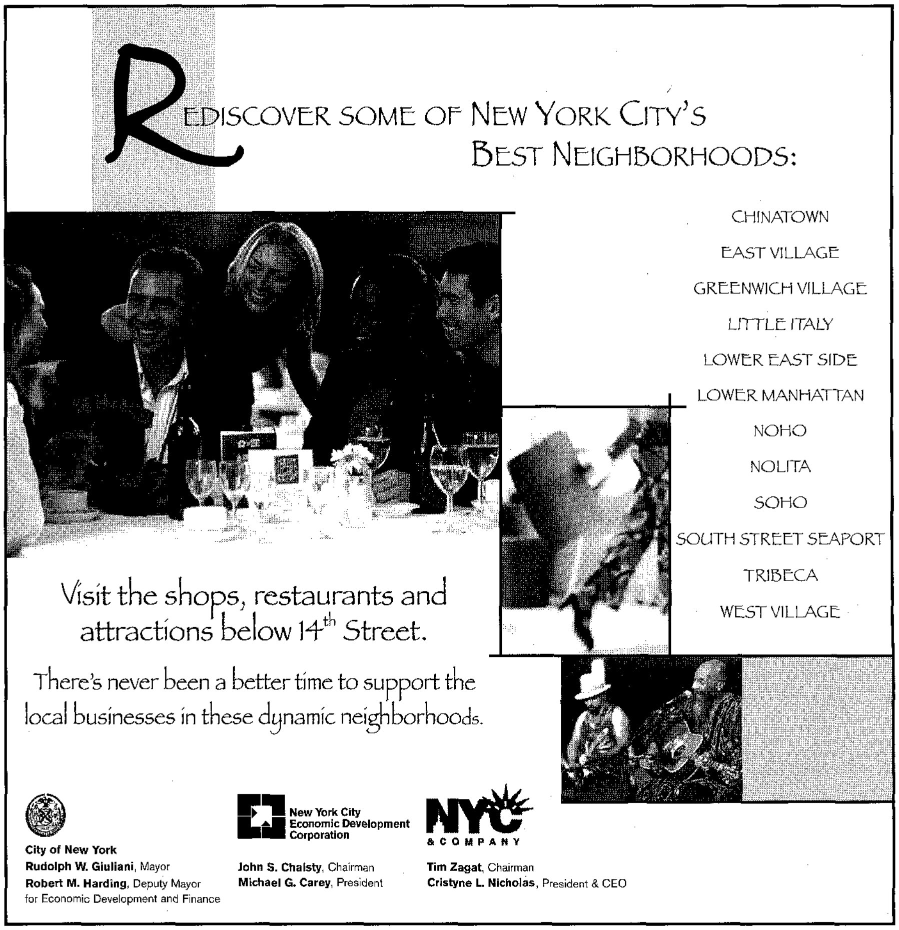
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Amy Sohn NAKED CITY

The Long-Distancers

They loved and lived in separate cities for years, and it suited them fine. But when crisis hit, moving closer started to look like the only thing that would keep them close.

"SHE THOUGHT I WAS BEING INSENSITIVE," says Cem, 30, about his girlfriend, Julie. "But for me, after the first couple weeks, I felt like the drama was over. I wanted to talk about what was going on in the world and in Afghanistan. We had completely different opinions. For the first time, I felt real distance between us."

Cem (names have been changed), who is Turkish and a nonpracticing Muslim, and Julie, 28, an all-American beauty with a button nose, met at a Rotary Club party near Harrisburg, Pennsylvania, when they were teenagers. He was an exchange student at a school near hers; she was planning to study in France, so her father made her go to the function. "I'm sure he's regretted it ever since," she says, laughing.

Julie and I are in a sushi joint on LaGuardia Place, and though she's shy, she seems eager to be out on a Saturday night. She and Cem have been together for the past twelve years, but they've lived in different countries or cities for seven of them. Though they settled down in an apartment together in the Village three years ago—he worked on Wall Street and she was a medical student at NYU—this spring he took a commodities job in London while she stayed to complete her studies.

When Julie tells me how often they've been separated, I feel skeptical. Whenever I hear about a long-distance couple, my first reaction is, "What's the point of being together if you can't *be* together?"

"We have different friends and different interests," she says. "Being apart is the long-term version of going out with your friends instead of each other on a Saturday night."

"But what about the physical aspect? Do you have to resort to phone sex?"

She shakes her head. "Phone sex works much better when you're in the same time zone," she says ruefully. "If he gets home from work and calls me, I'm in school. When I get home, it's the middle of the night—and generally speaking, when you wake people up in the middle of the night, phone sex doesn't work too well." She pauses. "After September 11, I wasn't in the mood for phone sex anyway."

Sex Appeals By Danny Shanahan

"We'll have the canoodles."

Though she missed Cem as soon as he moved to London—so much that she bought a cat—she didn't really feel the distance until after the attacks. When she talked on the phone with Cem, she told him how depressed she was, but he kept expecting her to bounce back. "After the first few days, he wanted to talk about other things," she recalls, "and I was totally unable to do that. He would tell me about his soccer team winning and I would say, 'I can't have a conversation with you about soccer.' "

"I wanted to get Julie out of her depression," Cem tells me when I call him in London. "I was trying to say, 'There are other things going on in the world. Don't be so introverted.' "

When he wasn't talking about soccer, he would talk politics. That didn't go over too well, either. One night, he suggested that the attacks were a result of U.S. foreign policy. Julie went ballistic. "I told him, 'The people in the building didn't die because they had bad foreign policy!' " she remembers.

"Her reaction was more in the heart, and mine was in the head," Cem explains. "I thought talking about the political side would let her see it from a different angle."

The conversations got worse as the days went on. Part of the strain came from the fact that they—like many other couples—were playing roles they weren't used to. Cem, who was always the more emotional one, found himself expected to be a pillar of comfort, which he didn't know how to do. "I'm more up and down than she is," he says. "I could cry if my soccer team loses." Julie, the rational one, couldn't sleep, couldn't eat, and didn't want to be alone.

Another bone of contention was Julie's

ILLUSTRATION BY DANNY SHANAHAN.

renewed sense of pride in her American heritage. Because she had traveled so often and had a foreign boyfriend, she always considered herself a citizen of the world. After the attacks, she had a revelation: "I felt much more accepting of who I was, of my small-town American roots. I felt like this is a good place, and why does everyone in the world insist on thinking it's all bad?" On Cem's end, though neither he nor his parents are religious, he says he feels "closer to Muslims whenever there's a conflict. I see the attacks as the have-nots finding a way to get a sense of power. But," he insists, "my criticism of the American system was the same before the event as it was after."

"We always thought it didn't matter where you were from; it just mattered who you are now," Julie says. "I found myself thinking, 'What if it *does* matter?' "

In October, she went to London to see Cem. On the flight over, she was nervous, certain they would have to have a difficult conversation. It never came. She had pinned a red-white-and-blue ribbon to her bag, and though she's sure it would have been a problem if she had mentioned it on the phone, Cem didn't give her a hard time when he saw it. "As soon as we were in the same place," she recalls, "I wasn't so crazy frantic, and he wasn't so boom-boom rational. It made me realize we weren't changed fundamentally, and things were going to get better."

"You mean you had great sex?"

She blushes and laughs. "We always had a good sex life anyway, so it would be pretty hard to have a better one than we did before. It was less of a physical thing and more of a mental thing."

Cem thinks the relationship got better in part because she got out of the city: "When she got less depressed, I wasn't so much of the enemy, and when she was out of New York, she wasn't the person she'd been before. Whatever caused us to have problems disappeared, and I just saw the old Julie with whom I was madly in love and whom I had missed." They both agree that although they were used to being apart, in this case the only way they could feel close again was to be together.

Cem is thinking about coming back to New York earlier than he'd planned—this spring as opposed to next. He says September 11 made him realize that there's no point in traveling around and taking it for granted that she'll always be there when he returns. It seems the long-distance couple is about to turn conventional.

"I feel ready to just be with her," Cem says. "My romantic life was always settled down. What I needed to solve was a physical settling-down. I want to be in one place with the person I love, without looking for another place." ■

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Some have lost their jobs. Others just a chunk of their 401(k)s. But everyone in the city is sacrificing something. How twelve New Yorkers are coping with the *new* new economy.

LIVING WITH LESS

The B

OLD WORRY: MAKING PARTNER. NEW WORRY: MAKING MORTGAGE PAYMENTS.

HIS BID FOR A CO-OP FELL THROUGH LAST SUMMER—LUCKY HIM

THE HARD LIFE OF A LINE COOK JUST GOT HARDER

THE SEVENTIES' RECESSION? THIS FEELS A LOT LIKE THAT.

PHOTOGRAPHED BY JAY GULLIXSON

g Chill

LIVING WITH LESS

BY SARAH BERNARD AND RALPH GARDNER JR.

THE RECESSION MAY NOT BE AS SCARY AS SOME OF THE THINGS THE CITY HAS FACED RECENTLY—WHICH IS NOT BY ANY MEANS TO UNDERSTATE ITS EFFECT ON OUR LIVES. THERE'S SOME COMFORT, HOWEVER, IN THE FACT THAT WE'RE NOT IN THIS ALONE. NOT THAT ONE NEED HAVE TOTAL SYMPATHY FOR *ALL* OF THE VICTIMS AS NEW YORK'S CULTURE OF WEALTH—AND OFTEN, FRANKLY, OF EXCESS—COLLIDES WITH STARK ECONOMIC REALITIES. IN NEW YORK'S RECESSION, THERE'S A HIERARCHY OF PAIN. DOES GIVING UP YOUR TRAINER COUNT AS SUFFERING? SELLING YOUR COUNTRY HOUSE? TAKING YOUR KIDS OUT OF PRIVATE SCHOOL? POSTPONING YOUR WEDDING? MOVING OUT OF TOWN? TURNING DOWN THE HEAT SO YOU CAN AFFORD TO PAY YOUR BILLS? THESE ARE HARD TIMES, AS HARD AS THIS GENERATION HAS SEEN. AND EVERYONE (EXCEPT, PERHAPS, MIKE BLOOMBERG) WILL HAVE TO GIVE UP SOMETHING.

The Lawyer

'Today was a confidence-building day," says Emily, 28. She's just returned from her first job interview since she was let go from one of the city's top-ten law firms a month ago. "I left an hour and fifteen minutes to get there because I had no idea how long the bus would take. I was 40 minutes early!" she says, flopping down on her couch and biting into a slice of pizza, her first meal of the day even though it is 5 P.M. "I went and got coffee, walked around. Finally, I just showed up and apologized."

One of the reasons she became a lawyer in the first place was so things like this wouldn't happen. " 'Be a doctor or lawyer,' I always heard, 'and you won't get fired.' " During her four years at the firm, recruiters were constantly calling. Dot-coms were still luring colleagues with stock options, but the firm's many incentives made Emily stay put.

While the prospect of being laid off never occurred to her, she was acutely aware that it was her $150,000 salary plus $45,000 bonus that allowed her and her husband, Michael, to live a New York life they could not have afforded otherwise. His salary as a cardiology fellow will stay at about $43,000 for the next three years. "We have a lot of loans, two undergraduate plus medical school and law school," she says. Dinners out were their main weekend activity; now they've opted to meet friends for drinks and order dinner in. She is trying to restrain herself from sample sales. The Katayone Adeli cashmere dress she's wearing was $80, down from $450. "See these boots?" she asks, sticking out a knee-high suede number with a stiletto heel. "My friend who works in fashion gave me three pairs!"

Their winter vacation is cancelled. "My severance ends in January. I've been put in the position where my time to look for jobs is over Thanksgiving, Christmas, and New Year's, when no one is hiring, so if early January is my first real shot at looking for a job, how can I leave?"

Their bad luck in real estate turned out to be a blessing. Last summer, the $615,000 bid they made on a SoHo loft was rejected. "Thank God!" she says. Shortly after, they were pressured by the hospital to give up their $2,700-a-month one-bedroom in TriBeCa in favor of decidedly less chic Upper East Side doctors' housing ($1,400 for two bedrooms). Their moving date? September 11.

She's noticed that the tragedy has affected her response to being laid off. "A lot of my emotions have become extreme since all of that. If I'm having a really happy day, it's extreme. If I'm feeling sad or anxious, it gets heightened also. With this job stuff, it's the same thing. You just feel it all a little harder than you might have." She is quiet for a minute. "There are days when I think that nobody wants me. Then there are days when I feel like I will totally get a job. There's no reason why I shouldn't get a fantastic job. Then I go back to thinking I'll be lucky if I get a job, period. I'll be lucky if I get into a firm that I wouldn't have even looked at a few years ago."

THINKING THE UNTHINKABLE: SELLING THE COUNTRY PLACE

The Bartender

'When you go to work, it's like showtime," says Sal Marciante, 43, a twenty-year veteran of the Tall Ships Bar & Grill in the former Marriott World Trade Center. "I didn't even feel like a bartender. You know what I felt like? The commissioner of tourism. Like Mr. Bloomberg should give me a call and offer me a job because I've been bringing people back here for years and I did it without a title."

He brought home $1,000 a week with tips, which supported his wife and 3-year-old daughter. "She knows Dada lost his job." Every day he picks her up at pre-K

TALKING BLUES

> "There are days when I think nobody wants me. Then there are days when I feel like I will totally get a job. There's no reason why I shouldn't get a fantastic job. Then I go back to thinking I'll be lucky if I get into a firm that I wouldn't have even looked at twice a few years ago." THE LAWYER

BODA, NY; HAIR BY KARI WINDISCHMAN/SALLY HARLOR; MAKEUP BY ANNIE ING/SALLY HARLOR; STYLING BY CINDY SANDMANN/BODA, NY.

across the street. “That gives me something to do,” he says. “I was trying to get her started on the computer—they’re learning that now. But it was 900 bucks. That’s the thing, what about her future? What about a college fund? Now the money might have to start going in different directions. Like survival.”

He gets $400 unemployment and $100 a week from the Hotel Employees & Restaurant Employees Union. Taking a job at a non-hotel bar isn’t an attractive option. “I don’t want to start working down at Ludlow Street in one of the new dives they’ve opened. I’m a union man, and I’d like to get my pension some day. My plan is to wait until the hotel business starts to pick up again. Be an asset to someone who gets to scoop me up. Because they wouldn’t even have had a chance at me if the place didn’t blow up.”

After the 1993 bombing, it was easier. He found a post at the Barbizon Hotel until Tall Ships reopened. “This time most hotels have had layoffs already.

“I’ve been on a couple of wild-goose chases where you’re more qualified than the person that’s interviewing you,” he says with a sigh. “But they mean well. They can’t give you something they don’t have.”

Marciante has found it hard to scale back his habits. “Clients from the bar gave me tickets to the Knicks, Rangers, Yankees—any event in Manhattan, I could have tickets if I wanted to,” he says. “I never did anything cheap. I always did everything elaborate. Windows on the World. Smith & Wollensky. Maloney & Porcelli. Cité. Now I’ve started to cook at home—steaks, chops. How much Chinese food can you eat? They say, ‘Go out, don’t change your lifestyle, go shopping, spend money.’ Only so much you can do if you don’t have a job.”

The Caterers

If there’s an upscale Manhattan equivalent of the proverbial canary in a coal mine, it’s the catering business, a near-perfect barometer of the city’s mood and its spending power. Entertaining is part of New York’s essence, the marrow in its bones. The question isn’t whether to party, even in trying times, only how lavishly. Among those caterers, Peter and Diane rank in the upper echelons—a sort of mom-and-pop answer to Glorious Food. Their clients range from high-end department stores to trend-setting magazine editors and Park Avenue matrons.

But even Diane’s creativity (she once made perfume-scented ice pops for a designer launching a new fragrance) and Peter’s brass-knuckles business acumen haven’t managed to shield their business from recession. “Our sales were down 30 percent in the spring from the year before,” Peter reports. “We had a good August and September on the books; things were starting to pick up. And then the attack occurred.”

It killed any hope of recovery, and not just because the police put their TriBeCa kitchen and small café, blocks from the World Trade Center, off-limits for several weeks or because the rich stopped throwing parties. They didn’t. After a socially acceptable interval, they resumed. It just means that, in the name of fiscal responsibility, the customers now drive a harder bargain.

“There’s a lot of still-wealthy people in New York not affected by the recession,” Peter observes. “They’re still asking for expensive things—I still get asked for caviar—but for lower prices. I probably lost a few jobs because we’re still expensive.”

None of this would be so terrible if the couple were inclined to frugality in their personal lives. But part of their success lies in their ability to understand the aspirations of their clients—and, to some extent, embody them. They have two sons in school at a combined $40,000, an $850,000 home on the Brooklyn waterfront, and a jewel-box farmhouse, ready for its shelter-magazine close-up, on the North Fork of Long Island. Winter vacations in the Caribbean are de rigueur, along with summers sailing around the Greek islands or renting a villa in Provence.

Their cars include SUVs and Mercedes. And there isn’t much investment income to help out. Like many others, Peter got

> “I’m much more exacting with money. I’ve become that person who pays only for what I ordered when I go out to eat with people. Nobody likes that person—and now it’s me.” **THE DOT-COMMER**

Managing Your Mortgage

As recently as 2000, rates for a 30-year fixed mortgage hovered around 8 percent—good but not great. But in the past month, they’ve dipped below 6½ percent, and the 2001 rate average is projected to be the lowest since Nixon was in office. As a result, notes real-estate lawyer Eric P. Gonchar, New York homeowners are “going through a refinance craze.” Eric Gotsch, of Chase Manhattan Mortgage Corporation, reports staggering national numbers: “In December 2000, we originated $1.7 billion in retail mortgages. Last month, it was $7 billion.”

- **HOW LOW CAN THEY GO?** Just before Thanksgiving, when rates spiked up from 6½ percent to about 7¼, a lot of homeowners thought they’d missed the refinancing boat. But, says Melissa Cohn, CEO of the Manhattan Mortgage Company, that sudden spike was based largely “on retail-sales numbers, which were mostly car companies giving everything away with zero-percent financing. Otherwise, the economy’s still sputtering.” Once the market wises up, she says, “rates will probably settle down into the sixes. Somewhere in the middle is reality.” But, Gonchar adds, you shouldn’t lie awake worrying about a tenth of a point: “You gotta remember—when I started practicing in 1987, the rates were 14 percent.”
- **SHOULD YOU REFINANCE?** Only if the rate’s at least a full point lower than your own. You should also figure out how long it’ll take to absorb the refinancing fees. If refinancing costs $2,000 and the new rate will save you $100 a month, it’ll be twenty months before you see a real savings. If you expect to move within a couple of years, why bother?
- **NOT GOING ANYWHERE?** If you’re expecting to be in your apartment for a long time, you probably want to refinance with a fixed-rate mortgage, to lock in the rates before they go back up. (And they will. Someday.) If you can handle the bigger payment for a fixed-rate mortgage, notes Richland Equity Resources’ Richard Russell, it’s a good bet for a big loan—over $500,000—because the rates are even lower, and the tax benefits work out in your favor.
- **GOT CASH?** If you can afford one, a short-term mortgage of three years or so can be had at under 6 percent. Home-equity loans are even cheaper (some are at 4½ percent right now), but they’ll rise with the prime rate when the economy recovers.

CHRISTOPHER BONANOS

"My God, it costs a lot of money to live here. Friends in England say, 'Maybe you should come back to England.' But no, that's not how it works. You just can't leave. Everything's here: the school, friends. Our life is here." **THE CREATIVE DIRECTOR**

killed playing the stock market. Heavily invested in tech stocks, he watched the value of his portfolio plummet $100,000—it now stands at $150,000. "I've never socked money away," he admits. "It's possible we may have to sell our country house. I know I should have sold that last year." In the meantime, he's cutting where he can. "I'm trying to cut fixed costs like health insurance," he explains.

He's also eliminated the first thing New Yorkers reluctantly do without when they find themselves in financial peril—his parking garage. "I'm saving $5,000 a year by parking it on the street," he says.

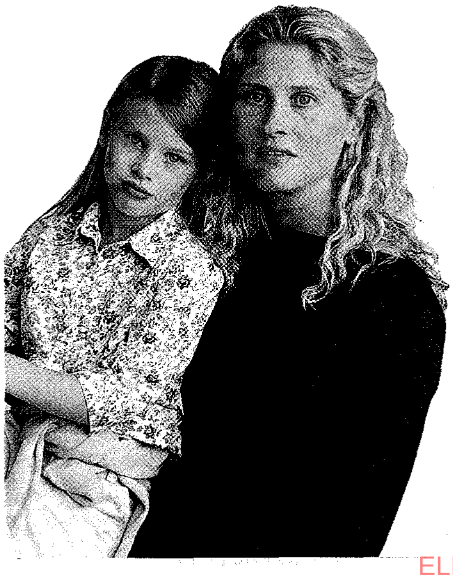
The Engineer

Less than 24 hours after Patrick, 45, got a raise, he was fired. As far as he and his co-workers knew, the telecommunications company in New Jersey where he'd worked as an electrical engineer was churning out record profits. Apparently, the parent company did not have the same balance sheet. A conference call broke the news. "We timed it," says Patrick. "Three minutes to say, 'Well, the effects on the telecommunications industry finally caught up with us and we have to do some layoffs. Sorry for it and I thank you for all the hard effort you put in. You'll be contacted by a manager.' It wasn't until 3:30 P.M. that they came around and tapped me. I actually thought I'd gotten away with it." He sort of laughs. "I felt betrayed. I felt like my soul was ripped out. As soon as the announcement was made, my e-mail account was shut down."

The loss of his $60,000-a-year job couldn't have come at a worse time for Patrick. He'd asked Marie, 42, a public-relations manager, to marry him in September after a whirlwind year of dating, emptying out the five-figure balance in his bank account to buy her a three-carat diamond ring. They'd already earmarked his year-end bonus, which he estimated would be about $10,000, to help pay for their wedding next summer. And then there's the house. He was halfway through moving into the $400,000 five-bedroom Victorian, the first house he'd ever bought. In addition to a $3,000 monthly mortgage, the house has come with unexpected expenses, like the $1,600 they just shelled out to fix the alarm system. He's estimating heating bills will be a minimum of $65 a month. "Right now I'm wearing a turtleneck and sweater," he says. "It's probably mid-sixties in here because I just don't want to crank the heat up." They drained the twelve-foot fish tank, which was too expensive to maintain, and canceled the gardener retained by the previous owners. "One good thing about winter," says Patrick, "grass doesn't grow."

With two months of severance, Patrick feels as if he's working against the clock. "You immediately start to figure, *Okay, what can I not spend money on?* No dry cleaning. No cable TV."

The mental stress is also taking its toll. He has yet to tell his family that he was laid off. "I didn't think about it until now, but I've lost sixteen pounds," he admits. All of which has prompted Marie to begin a desperate campaign to restore his spirits. "It's funny," she says, laughing. "What do you do when you're laid off? You spend money. I took him to Peter Luger's. He'd never been there before. I called up that day and said, 'Do you have any reservations?' They said, 'No, I'm sorry.' I said, 'Okay, listen to me—my fiancé just got laid off ...' I told the woman the whole story. She got us in at 4:45 P.M., then we went to see that play *I Love You, You're Perfect, Now Change*."



CHRISTMAS IS COMING—BUT NOT LIKE LAST YEAR

Perhaps inevitably, the uncertainty is straining the couple's enviably sunny relationship. Says Marie: "One friend whose husband was laid off said to me, 'I'll tell you right now it's much harder on us than the person laid off. You will want to give all the advice and they have to do it themselves and you have to keep your mouth shut.' Of course, I didn't listen." Her strategy would have been to tell everyone. Give your résumé to people on the bus. Answer every newspaper ad. "Last week, we were out to dinner at a cheap little place," Marie recalls. "Two guys next to us were talking engineering. I was about to say, 'Hi, I lost my job. Do you know of anything?' Then I saw the look of horror on Patrick's face." His trip to the employment office—Marie called up and impersonated him—was both annoying and humiliating. As Patrick has repeatedly explained, he needs to handle his job search in his own way, which means calling industry acquaintances and headhunters.

Marie had suggested a modified wedding, but Patrick will have none of it. The deposit is staying on the band, the photographer, and the banquet hall. "To go to a justice of the peace and make it a purely functional thing rips my heart out," he says. What to do with the house is a bigger issue. "I've begged Marie not to talk about it because basically I uprooted everything I was familiar with. My job is gone. There's nothing about my life that has a sense of continuity or routine to it anymore. The only thing I can count on right now is that I've planted my roots down into this house, and I'd like to make a stand here."

The Dot-Commer

In August 2000, Sara left Chicago for New York to work at Razorfish as a writer for $60,000 a year. They even tossed in $2,000 to cover her moving expenses. She found a bright one-bedroom in Park Slope for $1,375 and was ready to get used to her new (and rather comfortable) life as a New Yorker.

Then the spring of 2001 rolled around, and the Internet bubble began to deflate. "I

" 'Be a doctor or a lawyer,' I always heard, 'and you won't get fired.' " THE LAWYER

survived three rounds of layoffs before they got me in May," Sara, 28, now jokes. "I was actually fine with not working there. I had planned to quit anyway, because I came to New York to write for magazines, but they were paying me so damn well that I kept putting it off."

Though she was forced to cash out of her 401(k) ($4,000), things weren't so dismal. A week later she found a job writing and editing at a start-up weekly magazine. Soon enough she was pulling in a comfortable $5,400 a month.

However, when fall came so did September 11, and suddenly New York was a very different city. In October, Sara was told that, due to financial strain, she'd have to be cut back to three days a week. "That's when I knew I had to get out of Park Slope," she says. "I'm moving to Cobble Hill, where I'll be paying $1,000."

She's also taken a part-time night job, making $10 an hour writing TV-trivia questions for a Website, which has cut into her social life considerably. So far she hasn't been able to bring herself to cancel her cell phone or cable, which total about $80 a month. "But I'm much more exacting with money these days," she says, sighing. "I've become that person who pays only for what I ordered when I go out to eat with people. Nobody likes that person—and now it's me."

The Banker

"We've been on fumes before," Julie says courageously. As musicians, she and her husband, Jack, were familiar with the unemployment office. But that was a good decade ago, before Jack threw in the towel and became an investment banker. The intervening years have been good ones. He earns in the vicinity of $400,000 a year, they bought a $500,000 house, amassed a handsome stock portfolio, started a college fund for their sons, and finally felt they had a little breathing room.

"A couple of years ago, we were feeling really flush," Julie remembers. "There was a sense we had a cushion—we'd sell the stock and we'd have all this money."

Real Estate Watch: To Buy or Not to Buy?

"Value is not a word I've used in the last two or three years—at least, not when it comes to real estate," says Gumley Haft Kleier president Michele Kleier. "But right now, there are apartments on the market that I can honestly say are a good deal. And that's nice for a change." Real-estate and mortgage brokers seem to be in agreement: Now is the time to buy an apartment. Right now. And while it's easy to dismiss the advice of industry insiders as self-serving, their reasons are compelling:

- **PRICES ARE DOWN.** "We're seeing people who are scoring at 15 to 20 percent below what they would have paid fifteen months ago," says Ashforth Warburg Associates president Frederick Peters. Kleier agrees: "They haven't been prices from the mid-nineties, but they certainly are a lot lower than they were for the same apartments back in 2000."
- **THE BIGGER, THE BETTER.** Most brokers say that large apartments have experienced the most dramatic price drops. "The larger apartments have come down more, but of course those were the ones that were so inflated, they had nowhere to go but down," says Kleier. "So apartments that were maybe $12 million have come down to $9 million. If something didn't sell for six months before September 11th, how could anyone expect it to sell at that price after September 11th?"
- **IT'S A GOOD TIME TO UPGRADE.** It's a question of mathematics. Take someone moving from an $800,000 two-bedroom to a $1.5 million three-bedroom. Assuming there's a 10 percent reduction in prices across the board, this person might lose $80,000 on the place he's selling, but he'd have $150,000 knocked off the apartment he's buying. "I call this difference in the selling and buying price 'the leap,' " says Neil Binder, principal of Bellmarc Realty and author of *The Ultimate Guide to Buying and Selling Coops and Condos in New York City*. "Right now, the leap is smaller than it's been in a long time." Peters agrees: "People get hung up on absolute value, rather than relative value. If you're buying and selling, it doesn't matter what you get or what you pay: All that matters is the difference between the two."
- **MONEY'S CHEAP.** Low mortgage rates are just as important as low purchase prices, if not more so. "People say, 'Gee, should I wait and see if purchase prices come down another 10 percent?' But the truth is, if interest rates bump up just one percent in the meantime, well that's your 10 percent right there," says Neil Bader of IPI Skyscraper Mortgage.
- **WAIT AT YOUR OWN RISK.** "The problem with waiting for the bottom is that by the time you know it was there, you've already missed it," counsels Peters. And no one knows how much longer purchase prices and interest rates will stay low. "Once the economy starts to pick up again, I think rates are going to go up pretty quickly. So now's the time to do it," says Bader.
- **ON THE OTHER HAND.** If the announcement of an official recession and reports of increasing layoffs suggest to you that the bottom could be a ways off, you're not alone. "There are plenty of people out there who think prices will continue to erode. People are concerned that in January bonuses will be much lower, and there'll be fewer buyers looking," says Pam Liebman, CEO of the Corcoran Group. So does she think buyers should hold off and see? "Well," she laughs, "I bought a house three weeks ago."
- **WHAT ABOUT RENTALS?** It depends whom you ask, although most brokers report at least some price decreases. "We've seen substantial price drops—from 5 percent to as much as 20 percent," reports Michael Moran, who heads Corcoran's rental division. Others describe more modest declines: Benjamin James president James Ferrari estimates a 7 to 8 percent drop, while William B. May's Lisa Rose observes, "You might knock a couple hundred dollars off the price, but not a couple thousand."
- **WAIT FOR THE RIGHT ONE.** You're more likely to find a rental you truly love right now, thanks to a dramatic increase in supply. "From September 1st to November 1st, we've had 92 percent more rental listings than for the same period last year," reports Moran. William B. May downtown broker Mary A. Vetri concurs: "I've never had such a rental inventory." There are numerous reasons for the increase—cash-strapped companies cutting back on new hires, newly unemployed twentysomethings moving to cheaper apartments (or back in with their parents), jittery renters moving out of the city—but the result is a less stressful and more appealing shopping environment.
- **LET'S MAKE A DEAL.** "Landlords are more willing to negotiate in today's market," says Moran. "Some are accepting out-of-state guarantors. Some are even offering a month's rent off the price." In other words, if you're hoping to bring your Doberman with you, knock down a wall, or take on another roommate, you may find your landlord surprisingly sympathetic.

EMILY GITTER

> "A couple of years ago, we were feeling really flush. There was a sense we had a cushion—we'd sell the stock and we'd have all this money." THE BANKER'S WIFE

Unfortunately, their six-figure portfolio has lost three-quarters of its value. "Jack's looking at, 'I'm going to have to do this job which I hate for another ten years,' " Julie says.

If he's lucky, that is. He switched firms last year, and the company has started to let people go. "It's very anxiety-producing," Julie acknowledges. "Everybody is under pressure to produce."

Thus far, the pressure has affected Jack worse than it has his wife. "He's the one who's not sleeping," she says. "He knows the actual numbers."

Jack has already sold his vintage Thunderbird, which Julie, whose sense of humor serves as the family's missile-defense shield, refers to as "this penis on wheels." The car brought $15,000. "He had to sell it. This is extra insurance—some thousands of dollars we could use."

Julie is making sacrifices, too, but thus far only around the edges. She let her cleaning lady go, cut back on Halloween decorations, orders more frugally when she gets the family Chinese takeout for dinner, and has stopped impulse-shopping at the Gap.

She also informed her children, and Jack, that Christmas may be slightly less merry this year. She remembers the good old days when her husband spent hundreds of dollars on a set of state-of-the-art kitchen knives and pots and pans.

"What do you need this shit for?" she says. "You need one good knife. You don't need the whole Food Network set. I said we're going to have to really watch what we're doing. Jack tends to overdo it at Christmas.

"I don't believe in hiding that stuff," she continues, referring to her children. "They sense it anyway. We have to be sensible and make choices."

Eventually one of those choices may be to forsake private school. Their kids' tuitions cost more than $40,000 a year. "You start looking at the cost-benefit of everything," Julie says. "If your child has a crappy teacher, you say, 'We could have a crappy teacher at a public school.' "

And Julie, a Seven Sisters graduate who hasn't held a real job in years ("I once worked in an office, and the fluorescent lights alone almost killed me"), is seriously thinking about getting a job, or at least starting to look for one. "I think making money would be a bold move," she says. "It would also take some pressure off Jack."

In the meantime, she's drinking more than she used to. "Gin is an investment of sorts," she says. "You can always use those bottles for water or as flotation devices. I'm taking the bimbo, hysterical, laugh-at-it-all approach. The other one is too upsetting."

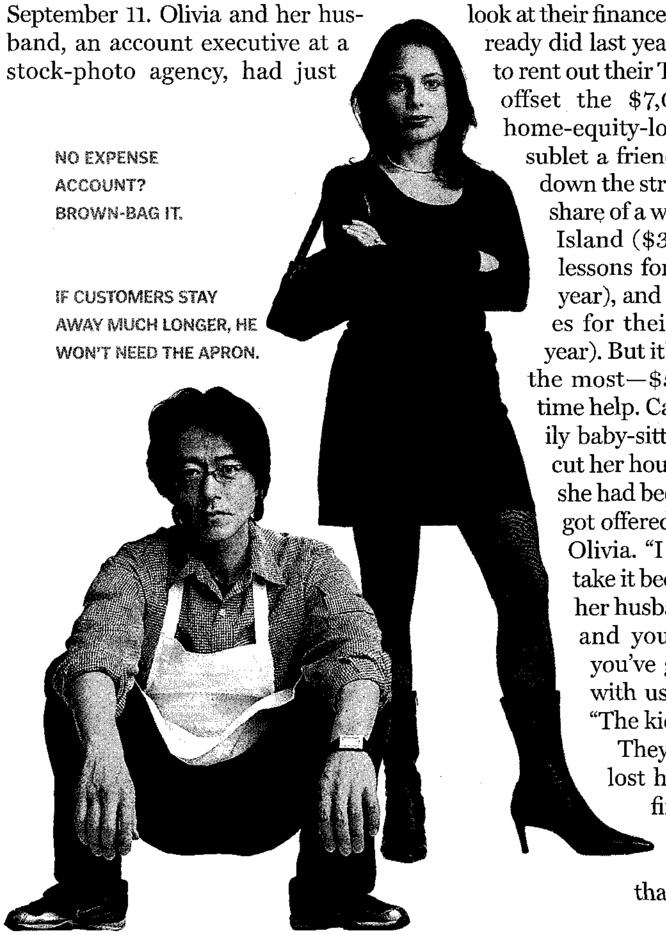
The Creative Director

On top of everything, the baby-sitter quit. Not that Olivia could really blame her. Three months ago, she lost her $200,000-a-year job as a creative director at a large New York ad agency. She had only a few days to be depressed about it, because the following Tuesday was September 11. Olivia and her husband, an account executive at a stock-photo agency, had just dropped off their 8-year-old son and 6-year-old daughter at P.S. 234 in TriBeCa. They were outside debating which Democrat to vote for when the first plane hit.

"The good news was, I didn't have to go to the office," she says in her native London accent. "The bad news was, I didn't have to go to the office. I was dealing with their school, community board meetings. It's amazing how much was going on." The two weeks after, she was in no mood to make phone calls about jobs, even though her severance was rapidly expiring. "It seemed so crass to call somebody and say, 'Have you got any work?' So I didn't. Everybody felt like they were in limbo. I was sort of in double limbo."

After making some calls, she managed to score a hard-to-come-by freelance job for a day rate of $1,000. Still, she and her husband have had to take another hard look at their finances—something they already did last year, when they decided to rent out their TriBeCa townhouse to offset the $7,000 mortgage and home-equity-loan payments. (They sublet a friend's two-bedroom loft down the street.) That leaves their share of a weekend house on Fire Island ($350 a month), piano lessons for their son ($1,700 a year), and Chinese-dance classes for their daughter ($400 a year). But it's child care that costs the most—$500 a week for full-time help. Cash. She told the family baby-sitter she might have to cut her hours. "In the meantime, she had been asking around and got offered a full-time job," says Olivia. "I think she's smart to take it because she needs it and her husband might get laid off and you've got to do what you've got to do. She's been with us five years," she says. "The kids don't know yet."

They do know that Olivia lost her job. "Mommy got fired," she says, imitating them. "They say it to anyone." Now that "economode" has set



NO EXPENSE ACCOUNT? BROWN-BAG IT.

IF CUSTOMERS STAY AWAY MUCH LONGER, HE WON'T NEED THE APRON.

"I'm going to have to get rid of my personal trainer for sure. The therapist I've lived with the last 22 years. I don't know if I could get rid of her." **THE ART DIRECTOR**

in, there will be no taxis, no theater tickets and dinners out, other than the Odeon once in a while, the kids' favorite. "I discovered Target the other day," she says. Ironically, certain expenses have increased at the same time. There are networking lunches. The $86 American Girl doll she just bought her daughter. "One of the aftereffects of the World Trade Center thing is, if they seem to really want something, you give in much more easily now than you would have."

Friends have been asking what her backup plan will be if a permanent job doesn't materialize soon. "My God, it costs a lot of money to live here. Friends in England say, 'Maybe you should come back to England.' But no, that's not how it works. Everything's here: the school, friends. Our life is here. My optimistic theory is that January will be better than December. Next year everybody has to put their budgets back in order. You can't go dark or stay out of peoples' minds. If you want to come out of a recession with a strong position in the market, you have to advertise. I hope I'm right."

The Sky Chef

By September 11, James Lockhart, 40, was a month into a job as a sky chef at JFK making $8 an hour—about $350 a week. "Simple meals, not big institutional cooking for thousands, which I've also done," he says. "For Air India you'd have, let's say, curried goat, curry chicken. Spicy food. But for Air Canada, chicken breast, maybe tater tots, a western omelette." After a week of no passengers, the layoffs began: "They made this big announcement. Automatically, I knew I'm gone."

Lockhart had just gotten his life on course. Since January, he'd been studying pastry-making at New York Restaurant School. Public assistance had been providing $215 of his $300 rent and $140 in cash toward the $68-a-month tuition and train fare; $120 in food stamps helped with the rest. He sent money to support his 10-year-old son and 14-year-old daughter. After he landed a job, the assistance ended, and, feeling flush, he even signed up for a $40-a-month cell-phone plan.

Now he is applying for public assistance again (his job tenure was too brief to qualify for unemployment) and cutting back on his expenses: "No movies. I rent videos from the library. Not many people know they have them." He moved out of the one-bedroom in Jamaica he'd shared with his girlfriend and into a friend's place in Bushwick.

Today, as he does every other day, he is taking the train to the Twin Towers job center in Jamaica to check out the "food and lodgings" postings. He misses being in the kitchen. "I find it calming," he says. "For me it's an accomplishment. Like in school when we had class projects, carrot cake with vanilla frosting, cherry pie, I'd pass it out and they'd say, 'Oh, it looks beautiful.' I thought about baking my kids something for the holidays. But my daughter, she's weight-conscious, she says, 'That's too fattening.' I'm trying to just get one check before Christmas so I can get them a little something. And explain that it will get better."

The Art Director

Susan had it all figured out. A single woman *in her mid-forties*, she'd socked away as much as 15 percent of her annual salary as a magazine art director—which reached $100,000 a year at its peak—since she was 30. Her savings, combined with a modest six-figure inheritance from her parents, would enable her to retire at 50 on $60,000 a year. But that was before the magazine she worked for folded in October and she lost her job.

"The way I feel right now," she says, "is freelance for 2002 and see how things go. I also plan on taking a close look at what my investments and expenses are." Susan bought her Upper West Side apartment for $190,000 a few years ago and pays a $625-a-month mortgage. She is taking drastic steps, from a baby-boomer point of view. "I'm going to have to give up my personal trainer," she says, "and cut way back on my shrink." Her personal trainer charged her $80 a session, her shrink $100. "I'm going to get rid of the trainer for sure. The therapist I've lived with the last 22 years. I don't know if I could get rid of her."

Most dramatically, she no longer eats

A Layoff Survival Guide

By now everyone knows someone who has been laid off this year. Don't think it can happen to you? Think again. "It's really important for this to be an economic wake-up call for each and every person in the sense that this can—and probably will, at some point in your lifetime—happen to you," says Suze Orman, personal-finance editor of CNBC and author of *The Road to Wealth.* Here's how to assess your situation and best prepare for the worst.

- **SET UP AN EMERGENCY FUND.** Most financial planners suggest having at least three months' worth of living expenses accessible, though some—Orman among them—say during a recession it should be closer to a year. "The first step in establishing this fund is understanding what it truly costs you to live monthly," says Orman. "The end of the year is the perfect time to do this: Add up this entire year's checks, charges, ATM withdrawals, and put every expenditure into a category. Total up all the categories, divide by twelve."
- **DECIDE WHAT YOU CAN LIVE WITHOUT.** "Don't wait until you're emotionally unstable and frazzled from being fired to decide which living expenses are disposable. Take the time now to figure out what's essential and what's luxury."
- **APPLY FOR CREDIT CARDS.** For those of us who don't have a year's worth of spending money sitting around, Orman suggests getting two or more cards with low cash-advance interest rates and a limit of at least $5,000 each. "Do this now, since an application filled out while you're unemployed will likely be rejected." Also, consider getting an equity line of credit.
- **UNDERSTAND THE PENALTIES.** Don't count on your retirement savings to provide you with a safety net. Early-withdrawal penalties vary greatly, but are invariably severe. "You need to know the difference between a traditional IRA and a Roth IRA," says Orman. "And it's imperative to understand the penalties—double taxation among them—of borrowing against your 401(k) plan."
- **DO YOUR HOMEWORK.** Orman warns that some severance packages can render you ineligible for unemployment, and all taxes are withheld from severance pay. "Also know that every company over a certain size is required to provide health insurance for at least eighteen months through COBRA. However, you should consider obtaining private health coverage and determine which would be better for you."

TARA MANDY

> “To tell you the truth, a number of my friends who were very interested in finance are thinking of shifting toward working for the military. Some of my friends are thinking of entering the Marines.” THE COLLEGE SENIOR

out. “I’m eating at home, and I can’t cook,” she says. “I’d go out to dinner four nights a week and expense most of them.” And she wasn’t dining at Soup Burg, either. Her watering holes included Bolo and DB Bistro Moderne, Daniel Boulud’s restaurant on 44th Street between Fifth and Sixth Avenues, home of the $27 foie gras hamburger, where dinner for three can easily cost $350. Now Susan relies on the kindness of a friend who’s an editor at a food magazine. “He asks me out to dinner a lot to taste things with him,” she says.

And while she admits to being a bit scared about the future, the scaled-back lifestyle also has its charm. “I feel the possibility of it being much better,” she says. “I won’t have to work my butt off. I don’t need to dress to impress anyone. I’ll be able to take advantage of galleries and concerts. I’m really looking forward to that, and catching up with friends. And I won’t have to get on that damned subway every morning.”

The Graduate

Christiana was ready to start her life as a bona fide adult. It was December of last year, and the 22-year-old had just graduated from New York University. Whereas most college grads coming to the city have to cope first with the near-impossible task of finding an affordable apartment, Christiana had one of the sweetest deals in town: For the past two years, she had been paying $500 a month for a sunny corner room in a 3,000-square-foot SoHo loft owned by a family that was hardly ever home. And having attended college here, she had many friends nearby, and a boyfriend of three years. All she needed now was work, preferably something in fashion, with an income around $30,000.

“But there was nothing,” she recalls. “I’d send my résumé out all over the place and then wait and wait.” After a few fruitless months, she was in need of cash and took a gig serving cocktails at BondSt, making a solid $300 a night, but not exactly feeling like she had “a real career.” Then, in July, she was hired by a small public-relations firm, with a salary of $42,000. “I was like, ‘Okay, finally I have a job,’ ” she says. “The people were great, and they worked in fashion. I saw myself working there for a while.”

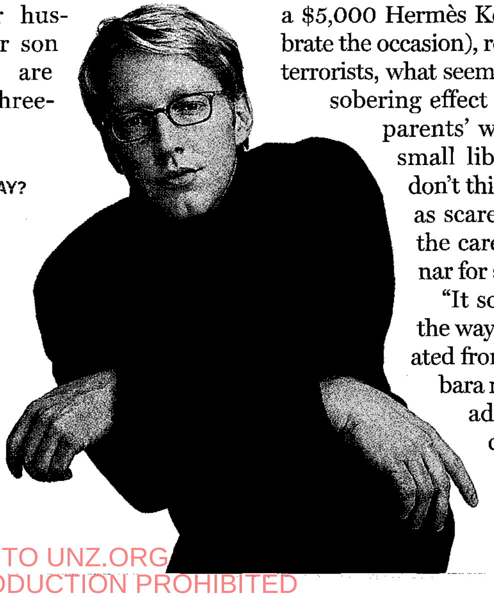
Then came September 11. The firm lost projects and was forced to let Christiana go. On top of that, the family she lived with informed her that their daughter was moving back home and that she would have to move out by October. Then her boyfriend, an actor, landed a role in a movie and moved to Los Angeles.

With no income and no apartment, Christiana felt as if all her roots had been severed, so she made up her mind to go with her boyfriend, figuring she might as well be struggling in a (slightly) cheaper city. But then a job came her way: She’s assisting Kathleen Turner. It may not be fashion, but it’s certainly glamorous, pays well, and gives Christiana a sense that her life as a working adult is moving in a forward direction. She’s saving on rent by living with her parents in New Jersey, a bit of a drag for a twentysomething, but she plans on getting her own apartment soon. And while she used to spend $500 to $700 a week on “going out,” she’s cut her costs by half. “I pictured myself making a hundred grand and living in a TriBeCa loft by the time I was 25,” she says. “Now I know that’s not the case. Still, for the most part I just feel very, very lucky.”

The Upper East Siders

If anyone would seem immune to the recession, it’s the Millers. They own a family business that generates a high income, a million-dollar duplex, a healthy stock portfolio, and 60 acres of prime Connecticut real estate.

Barbara, her husband, and their son and daughter are booked on a three-week vacation to Africa in mid-December, and Barbara recently spent $5,000 at the Prada store on Madison Avenue. For the record, her purchases included two dresses and a bag. From there she proceeded to the Sergio Rossi boutique, also on Madison, and bought “a beautiful pair of sexy, high black boots” for $800. “I really feel I’m not going to let these terrorists change my life and my city as long as I have control of it,” she says. But just in case, she has an overnight bag packed with a couple of changes of underwear and $1,000 in cash. (“You never know if you’re going to have to pay someone to get out,” she explains.)



SHOPPING TODAY? NOT WITH A MAXED-OUT CREDIT CARD.

But even she isn’t untouched by the recession. She feels it through her son, Josh, who’s about to graduate from college. Like other wealthy Upper East Side children who grew up under Wall Street’s magical spell, he was planning to become an investment banker and ride the bull-market tsunami to his own personal fortune before he turned 30. In the past few months, his plans have been shattered, all those summers he spent interning at places like Morgan Stanley and Bear, Stearns for naught. They’re not hiring.

“I really do feel sorry for the kids,” Barbara says. “When they grew up, it was the eighties and nineties, when everything was amazing. They thought that’s what they were going to have. Wall Street was unbelievable. Why wouldn’t they think it was going to last? We certainly weren’t telling them it wasn’t.”

While Barbara, who beat a life-threatening illness a few years back (and purchased a $5,000 Hermès Kelly handbag to celebrate the occasion), refuses to be cowed by terrorists, what seems to have had a more sobering effect on her was a recent parents’ weekend at her son’s small liberal-arts college. “I don’t think I’ve ever seen him as scared as after attending the career-counseling seminar for seniors,” she says.

“It sort of reminds me of the way it was when I graduated from college in ’74,” Barbara recalls. She says Josh’s advisers suggested he consider working for a nonprofit, or pursuing a career in teaching, an estimable idea that would undoubtedly have gone down better in the tie-dyed seventies than in the chalk-striped 2000s. "This generation is totally different. They just want money, big money, and they want it fast."

"Maybe before, I was too driven," Josh admits, "or too excited about capitalism." His expectation, at least until the past few months, was that he'd land an entry-level investment-banking job that demanded 100-hour work weeks and paid $60,000 to start, plus a $100,000 bonus. "The next year, it shoots up a lot," the senior explains, a little wistfully.

One of the options he's considering, though perhaps not all that strenuously, his mother hopes, is serving his country. "To tell you the truth," he says, "a number of my friends who were very interested in finance are thinking of shifting toward working for the military. Some of my friends are thinking of entering the Marines."

Other, less adventurous sorts are taking the LSATs and applying to law school. And then there's a third option for the well-to-do recent college graduate: Josh is giving some thought to, if not quite joining a commune, at least setting out to see the world. "One option I'm exploring, and I think a lot of other people are, is taking off and exploring the West Coast or Europe and the world," he says. "A couple of years ago, I don't know how much my parents would have encouraged me to do that. But I think parents are a lot more open to that idea. They think it's a good opportunity—to find out more stuff about other parts of the country and the world. It's a good use of my time during this recession."

The Actress

If you've been watching *Seinfeld* at 11 P.M. lately, you've probably seen Kelly Deadmon. She plays the Jennifer Jason Leigh look-alike in the Chock Full o' Nuts commercial that typically bookends the show's reruns on weekday nights. Sipping coffee in the living room of her Upper West Side one-bedroom, she notes that the thrill of watching herself on the small screen is long gone—at this point, she's been at it twelve years. "Mostly I'm just thinking, *Oh, yeah, some more money!*"

Right now, every airing—and every ensuing residual check—is cause for celebration. The past year has been a financial challenge for Deadmon, 34, and her husband of ten months, fellow actor Victer Verhaeghe, 37, who has just left for the Times Square theater where they've been producing a sketch-comedy show. Deadmon, the breadwinner for the time being, makes most of her money from commercial jobs. Last winter during the commercial strike, she ratcheted up her credit-card debt to nearly $11,000. To pay the mortgage and maintenance on their brownstone apartment, she dipped into her mutual fund. "I bought this apartment when work was really good, in 1997, and I was making six figures. It was the smartest thing I've ever done," she says, looking around her cozy country living room. "Now I really need to do some renovations. With each job, I think, *If I get this one—blinds! Or a new bathroom!* My neighbor just renovated. Her apartment looks beautiful. I feel like I'm the trailer park of the building."

Commercial bookings were starting to improve again at the end of the summer. Then September 11 happened. Aside from ad budgets' being slashed, commercials in the can weren't even making it on the air. "The thing is, we've already tried to cut out everything because of the strike, so there's not that much more to cut," she says. Their February wedding cost only $1,200. "I found that headband on eBay," she says, pointing to a wedding photo. "The white-rabbit stole I got at a flea market. I told the guy I'd never wear this again and he said to bring it back afterwards and trade it in!" She laughs. "But I got sentimental."

Some amenities are arguably business expenses. The most striking thing about Deadmon is her perfectly platinum-blonde hair, which is cut into a kind of jagged bob. She still goes to the tony Oscar Blandi salon for her cut by Oscar ($275) and color from celebrity colorist Kyle White ($200). "I thought about going to someone cheaper, but I said, 'I can't! I won't!' I just believe that when you think you look good, you feel a lot better," she says. "I did splurge on a $98 Banana Republic orange corduroy jacket. It looks good on camera, so I wear it to all my auditions. But I saw it today—and now it's $40! I'm totally bringing it back. I won't shop at stores that don't have good return policies."

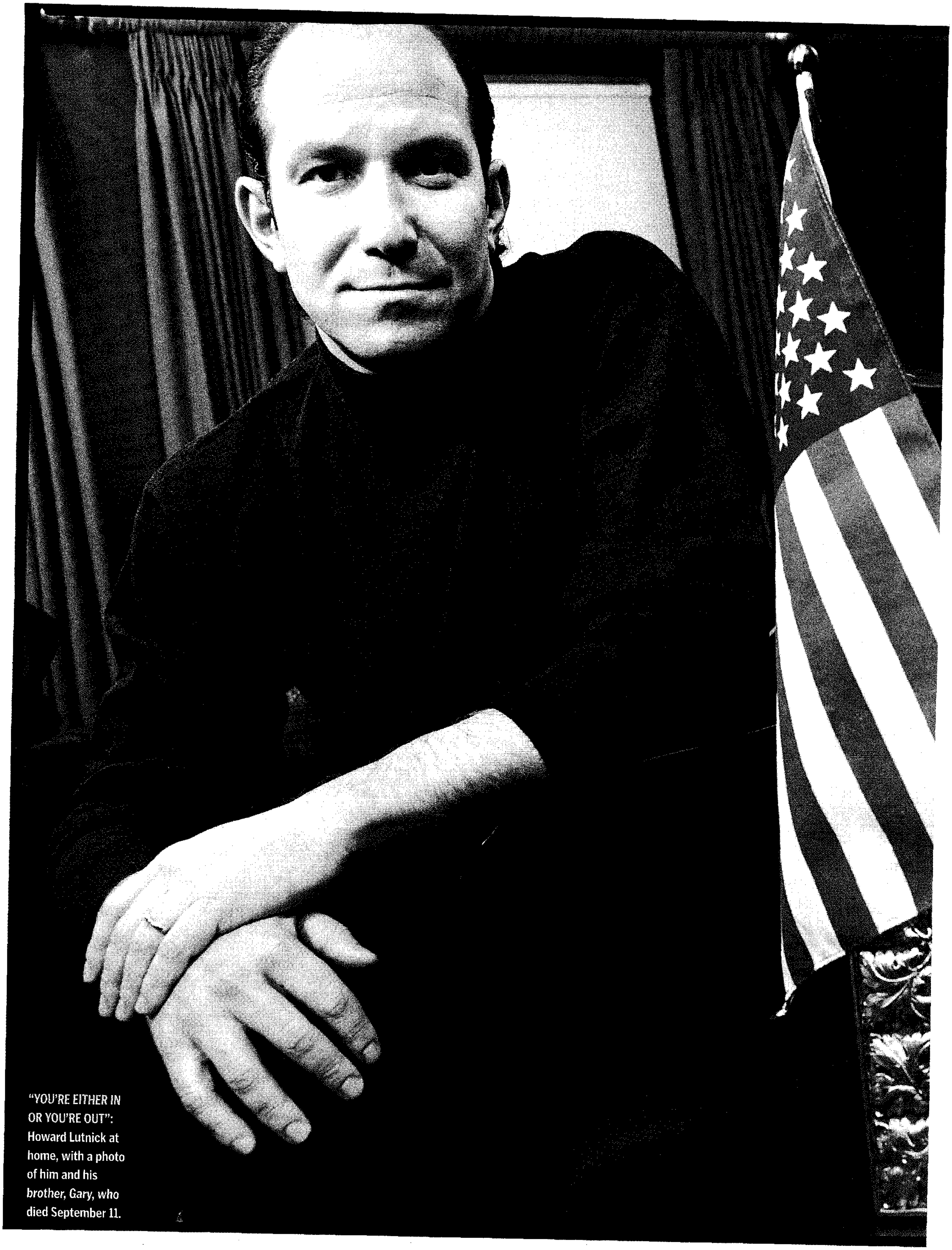
While she talks, she is getting ready to meet her husband at the theater. She heads down the stairs lugging a tote bag stuffed with props and wonders if she should hail a cab instead of taking the B train. Her brow wrinkles. Then there's a buzzing from the Louis Vuitton Speedy bag she just scored on eBay for $100. She fishes out her beeper and squints at the number. "I got a call back from Midol!" she shouts, smiling again, as she heads toward Columbus Avenue, and a taxi. ■

Some names and identifying details have been changed. *Additional reporting by David Amsden.*

Back-to-School Special

Getting your kid into private school has gotten increasingly difficult over the past decade, as the pool of applicants has grown along with the city's fortunes. But now even privileged families are beginning to feel the effects of sagging markets and mounting layoffs. Will this take some of the pressure off the admissions process? It's too early to tell, but here are a few trends to watch.

- **CHARITY BEGINS AT HOME.** The United Nations International School has already seen a spike in payment plans, and York Preparatory headmaster Ronald P. Stewart recently offered scholarships to parents who have lost their jobs. But there's only so much aid to go around. "Can we handle fifteen or twenty families paying a lower portion of their tuition?" asks Tina Herman, director of admissions at Chapin. "I don't know. That might be a time when we start looking into other options or other families."
- **THE PROLETARIAT GO PUBLIC.** Even Catherine Hausman, co-author of *The Manhattan Family Guide to Private Schools*, switched to public school during the last recession. "I'm a journalist, and my husband's a banker," she says. "We felt that it was not the right time to be overly optimistic about our ability to pay $150,000 apiece for three kids to go to private school for twelve years." That's getting harder to do, though, since variance—applying to schools across town—has become nearly impossible. The New York City Lower Lab School, like other in-demand schools, has seen a 15 percent increase in applications since last year.
- **COUNTRY RETREATS.** Rumors have begun to spread that families are double-depositing, trying to secure spots in Westchester and New York. (Hampton Day school has seen a huge increase in applications.) Most schools expect the real exodus to start during contract season, when parents are faced with committing to a full year of tuition.
- **THE TOUGH KEEP GOING.** The number of school-age children in New York City has mushroomed in the past decade. The economy may weed a few families out, but the competition for slots at schools like Trinity and Dalton will remain intense. "The numbers have been so wildly absurd," says Hausman. "Like 500 applicants for 25 spots. What's the difference if there's 350 applicants for 25 spots?" JADA YUAN



"YOU'RE EITHER IN OR YOU'RE OUT": Howard Lutnick at home, with a photo of him and his brother, Gary, who died September 11.

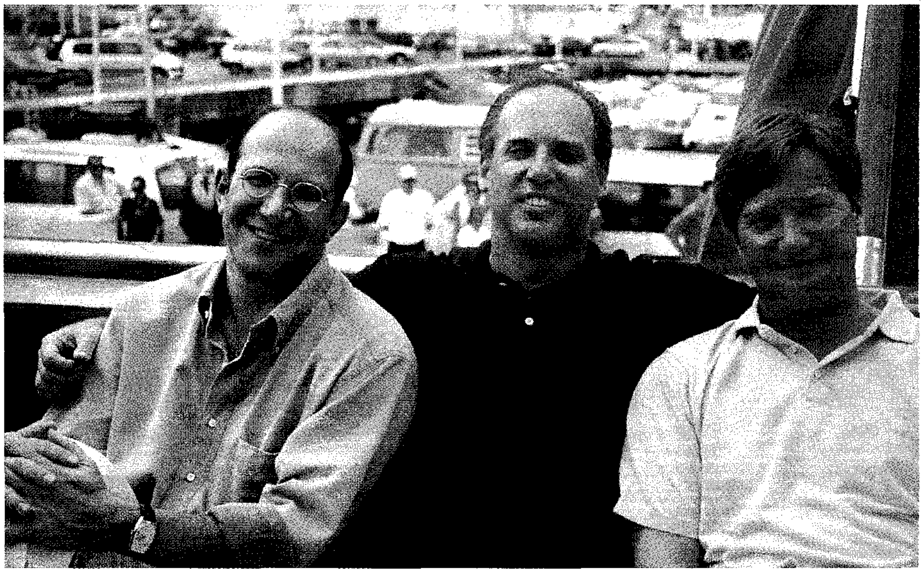
PHOTOGRAPHED BY MARY ELLEN MARK

DAYS AFTER SEPTEMBER 11, CANTOR FITZGERALD'S NOTORIOUSLY HARD-EDGED CEO WEPT AND PROMISED A NEW MISSION: TO TAKE CARE OF THE FAMILIES OF HIS 657 DEAD EMPLOYEES. THEN HE STOPPED THEIR PAYROLL. IT WAS WEEKS BEFORE HE WAS PREPARED TO MAKE GOOD ON HIS PROMISE. WAS IT A MISTAKE? HE STILL SAYS NO.

HOWARD LUTNICK'S SECOND LIFE

BY MERYL GORDON

IT WAS THE LAST REALLY GOOD TIME, A CAREFREE AND ABSURDLY LAVISH CELEBRATION. ON THE occasion of his 40th birthday, on Bastille Day, July 14, Howard Lutnick and his wife, Allison, chartered a 160-foot-boat, *La Naturelle Dee*. For a week, the Lutnicks and four other couples cruised the Mediterranean, starting in Cannes and making leisurely stops in Nice and Monte Carlo. • "We lived on Howard time," says Michael Kaminer, Lutnick's Haverford College roommate and now a dermatologist, as he describes lazily goofing around the boat during the day, playing charades and dancing at night. • "I'm so glad we had that trip, it was so special," says Jennifer Gardner, who reveled with her husband, Doug, another Haverford classmate and a partner at Lutnick's firm, Cantor Fitzgerald, in this rare uninterrupted vacation. Howard Lutnick is a famously wired and demanding man, but as the cruise ended, he announced jubilantly, "It is not possible for a human being to have a better week." • And there was more: Lutnick and friends then headed to a magnificent estate in Cliveden, just outside London, where he threw a Georgian costume ball for 45 couples, many of them buddies from work, flown in from New York at his own expense. There were toasts by Lutnick's older sister, Edie, and younger brother, Gary, about how Howard had become the rock of the family after their parents died two decades ago. "The only reason to have money," Lutnick sentimentally told the crowd, "is to share it with your friends and have fun." Allison Lutnick, a former Legal Aid lawyer and mother of three who had orchestrated this extravaganza, looked dazzling. Photos from the event show the men grinning in white frilly shirts and brocade waistcoats, the women done up in elaborate gowns with plunging décolletage, living for one candlelit night in an eighteenth-century fantasy—a world before electricity and Internet brokerage firms. A world before terrorists flew airplanes into office buildings, killing 657 Cantor Fitzgerald employees, including Gary Lutnick, Doug Gardner, and thirteen others who were at Cliveden to applaud Howard Lutnick's happy midlife.



LIVING ON HOWARD TIME: Lutnick, Doug Gardner, and Stuart Fraser in Europe in July 2001.

ON A CHILLY NIGHT IN EARLY NOVEMBER, Lutnick travels to the Ramada Inn in Rochelle Park, New Jersey, to give a pep talk to 75 Cantor Fitzgerald technical-support-staff members. These people are alive only by luck; their workday at 1 World Trade Center started at 9 A.M., and most of them were getting coffee in the concourse or stepping out of the subway when the first cataclysm occurred. No one who was in the company's offices, on floors 101 through 105, made it out. Since September 11, those who survived have been working round the clock in scattered temporary offices to keep Cantor Fitzgerald's bond-and-equity-trading operations in business. They are furiously fighting off competitors who would feed on the firm's misfortune.

Lutnick, an athletic tennis player in a casual shirt and slacks, his slicked-back hair rebelling in unruly curls, gives a riveting, hoarse-voiced speech that is part grief counselor—"Everyone in this room knows how much we cared about the people we've lost"—and part corporate coach. "For us to be successful, we have to kick our competitors' butt," he growls. "If you let your grief and sadness overrun your commitment to the company, then you're going to bring down the people to your left and to your right." Vigorously conducting with his hands, he throws in self-deprecating and knowing asides designed to evoke smiles.

Asked afterward when the firm would relocate, he replies, "How much do you hate your offices?" People nod appreciatively. "I *hate* my office," Lutnick says, ramping it up. "We're looking for space in midtown Manhattan. Is that okay with you guys?"

"Low floor," a voice calls out from the back of the room.

In this hotel room of people who have witnessed terrible things erupts a truly shocking noise: laughter.

Riding back to Manhattan in the 8 P.M. darkness, his driver Jim Maio at the wheel of his black Chevy Suburban, Lutnick slumps in his seat. "Two things allow me to communicate with my employees," he says. "I was there, and I lost my brother." His guard is down; he is worn out from his performance. "Doubles, I have real trouble with doubles," he murmurs. Innocently, stupidly, I ask, "What's a double?"

It's a double memorial service, he explains. "I think there are twenty sets of two of them, father and son, two brothers. I had two women who I talked to yesterday who had both lost their brother and their husband." He lets out a sigh—*whooh*—fighting to hold back tears. "You got to live. But it's so sad. If you didn't have a greater purpose, you couldn't go on. There would be no point."

WHO IS HOWARD LUTNICK AND WHAT IS HIS greater purpose? These questions are part of our public need, both empathetic and voyeuristic, to plumb the depths of his company's tragedy. For Lutnick embodies much about New Yorkers on September 11. He started that day a Wall Street buccaneer, a hugely successful, legendarily aggressive striver who was personally worth as much as a half-billion dollars. By the 13th, he'd become the accidental survivor who was crying on Connie Chung about how it felt to lose so many people and to run for his life. By the 15th, he was the Dickensian villain

LEFT, PHOTOGRAPH BY JENNIFER R. GARDNER. RIGHT, PHOTOGRAPH BY DEBRANNE CINGARI.

who'd cut off the widow's mite, the paychecks of the dead, to assure the bankers of his sangfroid. By October 10, he had announced a munificent and detailed financial plan for the families. By then, not many people knew what to believe about Howard Lutnick.

The usually shrewd CEO seems unable to fathom the public-relations disaster of the discontinued paychecks. He still insists that he had no choice but to stanch a payroll of more than $500,000 a day, even if it was cruel to families still hoping beyond hope that their loved ones were alive. "I needed my bankers to know that I was in control," Lutnick says. "That I wasn't sentimental and that I was no less motivated or driven to make my business survive."

He turns out to have been at least as generous as and sometimes more generous than the other hard-hit World Trade Center firms. But that September 15 misstep has cost him; it will always be part of his story.

"The concerns of those families at the end of the day that he'd do the right thing are well-founded," says one finance mogul who has had business dealings with Lutnick. "He's a very tough guy, sharp elbows, takes no prisoners." A bitter former Cantor Fitzgerald broker ("You can't use my name, because I'm afraid he'll go after me—that's how much I trust Howard") recalls that Lutnick, while developing the company's Internet trading system, reassured bond brokers that their jobs were secure, but in the end fired almost 300 of them. The luckiest people in New York? The twenty Cantor Fitzgerald staff members let go on Monday, September 10, most of whom have loyally returned to the firm. The saddest tale of all? The man who came back the morning of September 11 to pick up his things and perished.

Lutnick, a legendary proponent of no quarter, offers his version: "I alerted brokers that they'd have to expand and adapt their skills," Lutnick says by way of an explanation. "We could either get run over by the future or be part of it."

And he has his defenders. One of the most vocal is Richard Breeden, the former Securities and Exchange Commission chairman who serves on the board of eSpeed, Cantor's electronic bond-trading operation, who describes Lutnick as a man of "prodigious talent who is tremendously farsighted about the financial markets" and has been a Wall Street innovator. What to make of Lutnick's hard-hitting style? "The business of bond traders is people fighting for one hundredth of a penny," Breeden says. "It's hard to be Mr. Magnanimous when you're the little guy going up against big competitors."

Lutnick is confident that if he can just explain, if he can just demonstrate what it's like to be him right now, people will understand and forgive and see him as a corporate hero once again. This Long Island native, named "best flirt" in high school, is a champion talker, but he's under too much pressure now to follow a script. All the elements of his personality are out there: He's likable, he's irritating, he's furious that his motives are being challenged, he pushes people hard but then teases them, he's smart and self-aware yet also in denial. "It's not sad here. It's not sad here. It's not sad here," he insists of his current workplace, a remark that makes his co-workers affectionately roll their eyes. But in the next moment, he's overcome by sadness. He's a man who keeps going forward because forward is the only direction open to him.

THE USUALLY SHREWD CEO SEEMS UNABLE TO FATHOM THE DISASTER OF THE DISCONTINUED PAYCHECKS. **"I NEEDED MY BANKERS TO KNOW THAT I WAS IN CONTROL, THAT I WAS DRIVEN TO MAKE MY BUSINESS SURVIVE,"** HE SAYS.

A HAPPY EXISTENCE: Howard Lutnick's wife, Allison, and brother, Gary, in 1997.

CANTOR FITZGERALD'S CHAOTIC, BOX-FILLED temporary headquarters now occupies the drab twenty-ninth floor of the UBS Warburg Building on Park Avenue, next to the Waldorf-Astoria, a far cry from the elegantly appointed Trade Center offices, designed to show off the superb Rodin sculptures collected by deceased founder Bernie Cantor. Practically twice a day for weeks, the building has been evacuated because of bomb scares phoned in by some apparent wacko targeting Warburg. It's not helping Cantor's traumatized employees, though it has produced some darkly funny moments. During one recent evacuation, Dave Kravette, a Lutnick friend since the seventh grade who descended 105 flights during the 1993 Trade Center bombing, was slowly making his way down the stairwell when two panicked young women from another firm ran by him. "I turned to the guy next to me," Kravette recalls, "and I said, 'Rookies.' "

On Park Avenue now, Lutnick shares his glassed-in corner office with Stuart Fraser, the easygoing vice-chairman of the firm. The two started together as trainees at Cantor in 1983 and became very close; Lutnick even played matchmaker years ago, fixing up Fraser, a Missouri-bred wilderness-camp enthusiast, with Elise Sand, the woman who became his wife and the mother of his three children. Fraser, who has stayed at his desk during the recent bomb scares to, as he says, "lead by example," nonetheless cannot bring himself to muster his old macho Wall Street front these days. Mourning his brother-in-law, Fraser tells employees who seem shaky that he's logging hours with a therapist and urges them to do so, too. "I feel novocained," he admits. "There are days when I'm just numb. It took me three weeks to realize this was not a dream, a bad *Dallas* episode."

He tells a story about going to dinner with his wife, Howard, and Allison recently. For weeks after September 11, Fraser says, Elise, who lost her brother in the attack, couldn't bear to turn on the TV news; all she could handle was the Food Network, for hours on end. She was still grieving when she had dinner with the Lutnicks, and Howard gave her a speech: “Elise, you have to stop acting like you died,” he said. “You didn’t die. You have to *live*.”

When I ask Lutnick whether in all of this he has ever seen a shrink or taken Prozac, he looks at me like I’ve lost my mind. “I know how to do this,” he says.

Cantor Fitzgerald was left with 1,450 employees, including vital players in the firm’s large London office, as well as the cadre of New York staff who survived. Lutnick closed offices in Paris and Frankfurt, and transferred these staff members to London. “We played with the cards the terrorists left us,” he says. To the awe of Wall Street and government regulators, Cantor was able to get the company’s U.S. eSpeed operations—a crucial link in the Treasury markets—up and running two days after the attack. But thanks to what he describes as a series of “miracles”—a golf outing with clients; a corporate fishing trip, canceled at 8 A.M., that prevented the disappointed anglers from getting to their desks by 9—a handful of employees who ran the stock-trading desk and other profitable divisions were out of the office on that horrible date.

BEFORE THE RIFT: Allison Lutnick, Bernie Cantor, Howard Lutnick, and Iris Cantor in the early nineties.

There are small victories every day, and on November 20, the Tuesday before Thanksgiving, there are three of them. Lutnick delightedly tells his colleagues that Lauren Manning and Harry Waizer, two employees who were severely burned by a fireball of jet fuel that hit the lobby of the Trade Center, are making good progress. “Lauren walked 40 feet!” Lutnick says. “And Harry, who has no skin on his hand, is being released to rehab. It’s unbelievable!” That morning, Lutnick also announces that eSpeed—the publicly traded division of the privately held Cantor—is actually expected to be profitable in the fourth quarter. That day, eSpeed stock soars more than 20 percent, almost reaching its pre–September 11 level, and all afternoon Cantor’s hardworking band of brokers stops by Lutnick’s office to exchange high-fives and call out, “Way to go!” It’s not just Howard Lutnick, they are relieved to discover, who thinks Cantor Fitzgerald will survive.

And yet such moments are interspersed with terrible reminders. To sit with Lutnick for six straight hours as he holds meetings and makes calls is to witness a startling array of mood changes. “I hate these stories that say this place is ghostly and it’s haunted,” he says, almost entreating. “Everyone’s too busy. There’s no sadness or grief in the office.” Like Rudy Giuliani, Lutnick seems to think that if he keeps saying that everything is normal, it will be.

But it’s not. He schmoozes on the phone with a pleased major investor, then takes a call from an Orthodox Jewish family distraught over their son’s missing remains. “I know, I know, I’m just like you,” he says, his voice cracking. He is still waiting for DNA tests to tell him that his brother, Gary, is really gone.

His fiercely loyal secretary, Maryann Burns, comes in to ask a question. He looks perplexed for a minute, then says with a gentle smile, “Let’s ask Beth.” He is referring to a dead colleague, Beth Logler. Burns smiles sweetly back. “It’s just a thing we do,” Lutnick says. “It’s a way to remember someone.”

Burns hands him a takeout carton of fresh pineapple; this Wall Street carnivore doesn’t eat meat, hoping to avoid the colon cancer that led to his father’s death. Ten minutes later, Lutnick becomes absolutely furious as he recounts how a CNBC anchor who had asked to interview him earlier that day about eSpeed’s earnings had instead pressed him on the paycheck thing, on whether he could have handled it better. “You can’t make promises you can’t keep,” he roars. “He asked me, could I have done things sooner? *No!*”

When I tell him that an ex-Cantor employee complained that Lutnick practices “voodoo economics” in the firm, paying unjustifiably large bonuses to his pals, Lutnick begins a long explanation of bonus calculations. Then he stops for a moment, reconsiders, becomes defiant: “If people say I paid someone more because I liked them, okay. I don’t think that’s a bad thing.

“We just wanted to work with people we liked,” he says, softening. He reminisces about how he recruited his buddy Doug Gardner, who left his father’s real-estate firm to join Cantor Fitzgerald. “I took Doug away from his father,” Lutnick says proudly, until the horrible new meaning of the sentence hits him and he goes ashen. “I took Doug away from his father.”

Jennifer Gardner, who talks to Lutnick and his wife almost daily, says that the instant death of so many friends has deepened her personal loss. “If Doug had died in a car crash, all of Cantor Fitzgerald would be in my living room. But everyone is dead or damaged,” she says. “I miss Doug’s partners. I could get through this so much better if they were here.”

The scope of the losses at times seems sur-

PHOTOGRAPH BY DEBRANNE CINGARI.

real. "We had a billing question from a customer," says Kravette. "And we were able to retrieve our e-mail [correspondence on the deal]. There were seven names on the thing" who could have resolved the query, "and I'm the only one alive. I said, 'We'll have to trust the customer.' "

All afternoon long, Lutnick meets with real-estate brokers to discuss new office space, and holds a long sit-down with an accountant reviewing, one by one, the $45 million in bonuses going out to families of dead employees. He turns to me at crunch points and says, "What would you do?" It isn't that he wants my opinion; he just wants to underline for me in the bluntest possible way how excruciating the choices are. What do you do when the cheapest computer-ready office space is on the high floor of a building? You keep looking. How do you handle an angry widow who is threatening to attack you on TV if she doesn't get an undeservedly large bonus for her husband? "It's blackmail," he mutters, but then a few minutes later he's trying to see things her way. She's scared and sad; maybe he'll look at the numbers again.

His sister, Edie, stops by twice during the day. She's a slender, pretty woman, dressed all in black (shirt, tailored pants, and sweater), with a mass of wild, curly blond-brown hair pulled back in a clip. A labor lawyer, she has taken a leave from her practice to run the Cantor Fitzgerald Relief Fund, which has raised and already passed out more than $8.5 million to families ($1,500 per dependent child, plus $10,000 per family), and is trying to solicit more donations. Like Howard, Edie is immersing herself in other people's pain to escape her own, spending her days talking with bereaved families and putting together a packet of advice on how to file for benefits from various agencies. Noting that there are now 26 pregnant Cantor Fitzgerald widows and ten babies born since the tragedy who will never know their fathers, she says, "It's my reason for getting out of bed in the morning."

"IF PEOPLE SAY I PAID SOMEONE MORE BECAUSE I LIKED THEM, OKAY. I DON'T THINK THAT'S A BAD THING," SAYS A DEFIANT LUTNICK. THEN, SOFTENING, HE ADDS, "WE JUST WANTED TO WORK WITH PEOPLE WE LIKED."

Edie and Howard have an intense sibling bond forged as orphaned young adults; he visibly relaxes in her presence. She's in the office today for a meeting with an advertising agency to choose a logo for the relief fund's stationery and Internet site. But the Lutnicks are nonplussed when presented with one version of the graphic: the *R* for "relief" is bent oddly, with something tied around it. "I can't do the broken-leg thing," Lutnick says. One ad exec helpfully pipes up, "It's a bandage." Another adds, "It's a bow." Edie says, "It looks like a helicopter to me," and you don't need Dr. Freud to figure out that free association. After the buildings collapsed, some experts argued that helicopters could have saved many Cantor employees, if only the roof of the Trade Center hadn't been locked and rescue choppers were allowed to land.

At 8:30 P.M., Lutnick calls his wife and says he'll probably be home within an hour, but he'll be bringing with him a bunch of people for more meetings to discuss company business. When they leave, he will settle in to write condolence notes to the extended families of dead workers, the mothers, brothers, sisters, and children. He guesses that he'll write 1,300 before he's through. "It takes me two hours to do 60," he says. Then he will call family members until midnight—"Some calls take five minutes, others want to talk for half an hour"—and then he'll look at his e-mails, up to 500 incoming a day. Allison, who left her law practice several years ago to care for sons Kyle, 5½, and Brandon, nearly 4, and daughter Casey, 1, says, "I come down at 1:30 A.M. to talk to Howard. It's the only time I get to see him. I want to hear about his day." She is grateful to have a husband at all, and there is not one iota of self-pity in her voice when she says, "This is our life now."

HOWARD LUTNICK GREW UP IN JERICHO, ON Long Island, the middle child of two college professors; his father, Solomon, taught history at Queens College, and his mother, Jane, was a painter and sculptor. Yes, he has happy childhood memories, but his adolescence was scarred by the illnesses of both parents and their divorce. In 1978, his senior year of high school, Jane Lutnick died of lymphoma. Less than a year later, in his first week at Haverford College, Howard got an awful call: His father, in the hospital for chemotherapy to treat his colon and lung cancers, had accidentally been given 100 times the correct dose of drugs, and he was dead. The next crisis came when his teenage brother, Gary, who had moved with their father's second wife to Petaluma, California, sent a panicked SOS saying that a friend of the stepmother's had hit him. Edie, then at the University of Rhode Island, and Howard flew out to get their brother and installed him in a boarding school near Haverford. At 18, Howard had to hire a lawyer—he found one at random in an office near Penn Station—to untangle his father's fractured finances. "Howard has been through so much bad stuff at an early age," says his college roommate Michael Kaminer, "that he's got a coping mechanism for what he's going through now."

Yet you can still hear the resentment in Lutnick's voice when he talks about feeling abandoned by his uncles and aunts and grandparents after the death of his parents. "The way I describe it, you're either in or you're out," he says. "What I learned in 1979, all my relatives—they stepped out. We learned to live without all of them. All of them. It was just the three of us. Gary and Edie and me."

So maybe he was looking for a father figure when he walked into the World Trade Center offices of Cantor Fitzgerald in 1983, or maybe he was just hustling hard for financial security. But it didn't take long for Lutnick to become the protégé of Bernard Gerald Cantor. "Bernie saw in Howard something of himself," says Stuart Fraser. "They'd feed off each other." Cantor, who began his firm by offering tax and investment advice to such Hollywood stars as Zsa Zsa Gabor, Clint Eastwood, and Kirk Douglas, had the foresight to expand in the seventies into the lucrative bond market, making his firm an indispensable player in this secretive world. Ever on the lookout for a bargain, Cantor moved his company into the World Trade Center in 1981 when he got a great 25-year deal on the top-floor space because other companies did not want to be so high in the sky.

At 29, Lutnick, who had impressed Cantor by making millions managing the money of the founder and his friends, was designated chief operating officer and heir apparent. By 30, he was the firm's president, and for the next five years the two men ran the firm together. (There was no Fitzgerald in the firm at this point. "The rumor is that Bernie Cantor invented the name so a Jewish guy could break into the Irish-dominated bond market," says Fraser. "But John Fitzgerald was a real person, a big guy in insurance, a minor partner who died in 1964.")

The legend of Howard Lutnick is littered with sordid and sad details of his battle for control of the firm with Iris Cantor, Bernie's wife, after the company's founder became seriously ill with diabetes and went on dialysis. As Lutnick tells it, "After Bernie got sick, Iris thought she could call the shots. But that's not what the partnership agreement said."

Iris Cantor charged in court and in the press that Lutnick behaved ruthlessly in moving to have Bernie declared incapacitated. Lutnick insists that it was Iris who asked for the incapacitation documents. He says that she signed the personal papers giving her power of attorney but refused to sign the corporate-succession documents. The warring parties ultimately settled, but the relationships had turned so ugly that Iris hired security guards who literally blocked Lutnick at the door when he showed up in Los Angeles to attend Cantor's July 1996 funeral.

MOST CERTAINLY SENT BY SAME PERSON

The ill feelings linger to this day. Lutnick, who keeps pictures of himself and Bernie prominently displayed at home and in the office, says wearily, "I loved Bernie." For Stuart Fraser, Iris Cantor's nephew, this was a family feud in which he sided with his friend, Lutnick, and there have been long-term repercussions. His mother and Iris are sisters but no longer speak. The distressed Fraser says that after September 11, "Iris didn't even call to find out if I was alive."

"HOWARD WAS COVERED WITH CONCRETE DUST," SAYS JENNIFER GARDNER. "WE WERE SPEECHLESS. HE KEPT SAYING, **'YOU ARE FINE, YOU WILL BE FINE.' MY HUSBAND AND HOWARD LOVED EACH OTHER LIKE BROTHERS."**

Her lawyer, Barry Slotnick, says that in fact, Iris did call and leave a message, asking how everyone was doing and whether there was anything she could do to help. Lutnick says the friend who took her call specifically asked if there was a message for him, or if Iris wanted a call back. "She didn't leave her phone number," says Lutnick, "so I didn't think it was a call for me."

HOWARD AND ALLISON LUTNICK USED TO HAVE a really nice life, the kind of Upper East Side moneyed existence enjoyed by many masters of the universe who have triumphed in the nation's financial capital. There were the nights on Manhattan's black-tie charity circuit, the summers in London while Howard worked out of the firm's office there, the countless tennis and golf outings, the $7.6 million townhouse, the Rodin sculptures he collected, just as his mentor had.

Before September 11 altered his firm's balance sheet, Lutnick was said to be worth between $300 million and a billion. He owns one third of Cantor Fitzgerald and 1.5 million shares of eSpeed (which during the Internet mania traded as high as $89 per share and at press time was at less than $8). Lutnick has written large checks to his alma mater, Haverford ($15 million), dabbled in the arts (several million to the Guggenheim Museum), gotten into the name game (underwriting the Allison & Howard Lutnick Theater at the *Intrepid* Sea-Air-Space Museum), and backed a variety of disease-related causes.

But mention to him the source of this largesse, or those estimates of his fortune, and he goes into a defensive crouch. He insists that it's all tied up in the firm's partnership, that he hasn't taken that much money out, that he still has multimillion-dollar bank loans from buying out Iris Cantor. He bets that I have a larger brokerage statement than he does and that the net-worth calculations are all "funny money," based on the value of Cantor Fitzgerald if he were to sell the company—which he's never shown any intention of doing.

LIFE BEFORE AND DURING WARTIME: Top, Lutnick in his World Trade Center offices in June. Bottom, Cantor's Stuart Fraser and Lutnick hug a widow at October's memorial service in Central Park as Rudy Giuliani looks on.

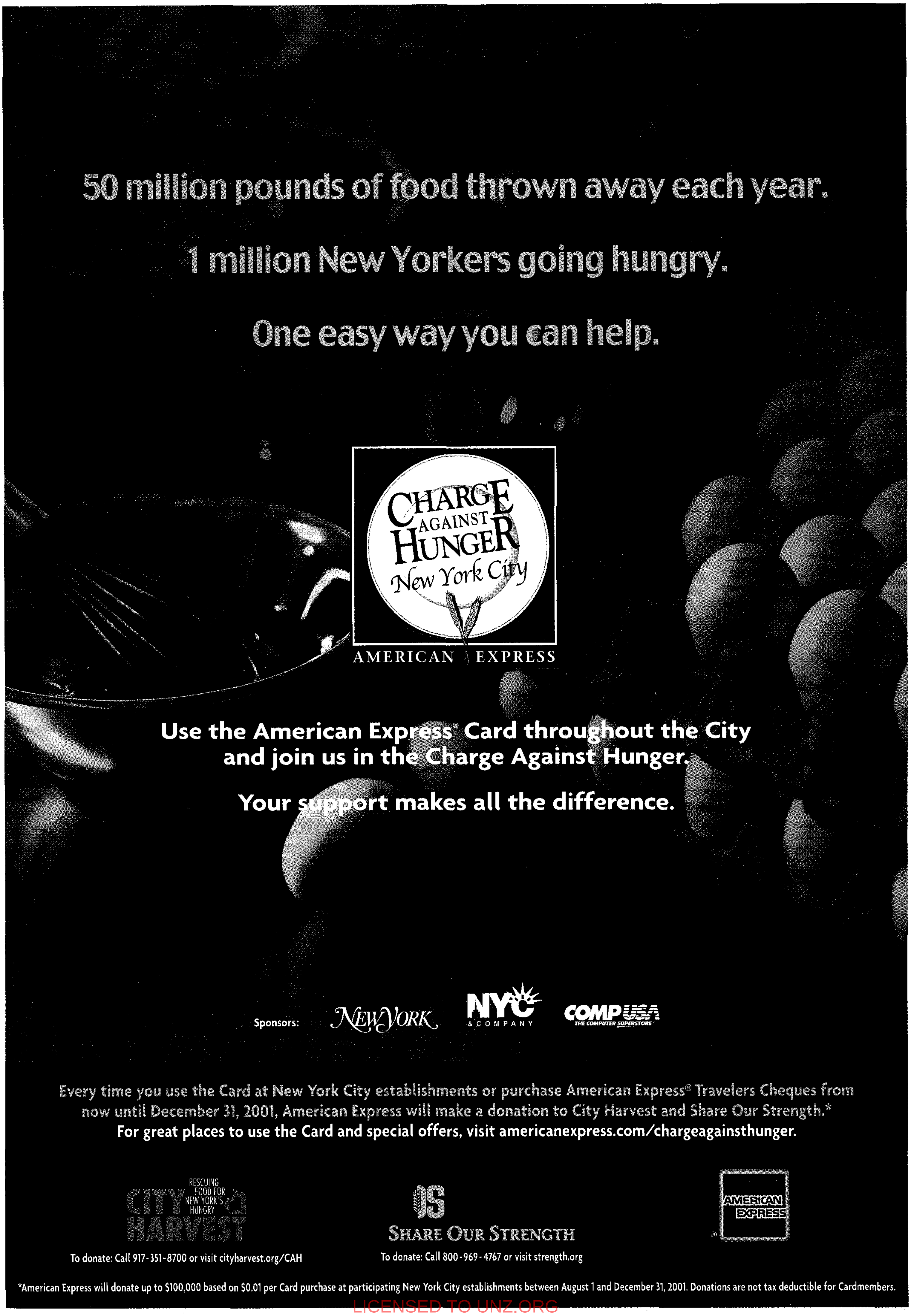
At another time in his life, he might be unabashed about his financial success, but now it makes him profoundly uncomfortable. He's well aware that most of the young and healthy Cantor Fitzgerald employees who died had not contemplated their mortality before September 11. Only one in six opted to purchase company-subsidized supplemental life insurance of up to $1 million.

Lutnick is currently renting a serene and spacious Upper East Side triplex, with a basement playroom and first- and second-floor suites, elegantly decorated with Asian artifacts, Oriental carpets, two Rodins, and a library of art books. But these beautiful rooms feel haunted. The apartment became a command center right after the attack, as dazed survivors arrived to compile a list of the dead and the living. After Lutnick gave out his unlisted home phone to Cantor families, who were gathering at the Pierre Hotel ballroom, his phone rang 24 hours a day as he and Allison and two dozen friends—"Our friends just showed up," she says—took shifts in answering. Here's the dining room where he now writes his condolence notes; here's the master bedroom, with a giant wall TV and a handsome black-and-gold screen behind the king-size bed where he passes out in exhaustion for five hours each night.

We walk through another bedroom that has been turned into an enormous closet, a Barneys-like display of black leather women's coats, shelves of purses, sweaters, and shoes, and Lutnick's Zegna shirts. He's embarrassed, but wants to show me to the next room, in which he has created a shrine to his brother. There are huge color photos of Howard and happy-go-lucky Gary, arms around each other's shoulders, horsing around. There's a plaque on the wall of a 1998 Westchester golf tournament, with a photo of Howard and Gary and Stuart Fraser and Doug Gardner. "Two out of four," he says. "Two out of four of us are dead."

THE MUNDANE DETAILS THAT MAKE UP LIFE—what time the alarm went off, when the train got in, whether to stop for coffee on the way to the *(continued on page 105)*

LEFT, STILL FROM CNN PINNACLE.



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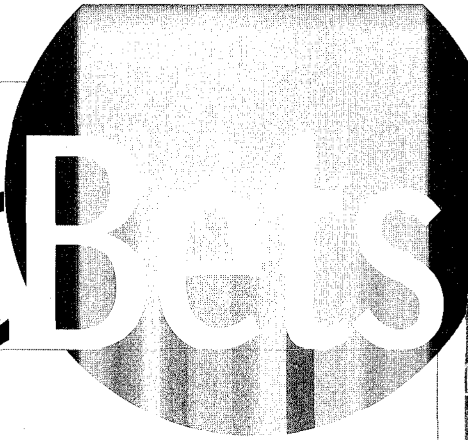
AMERICAN EXPRESS

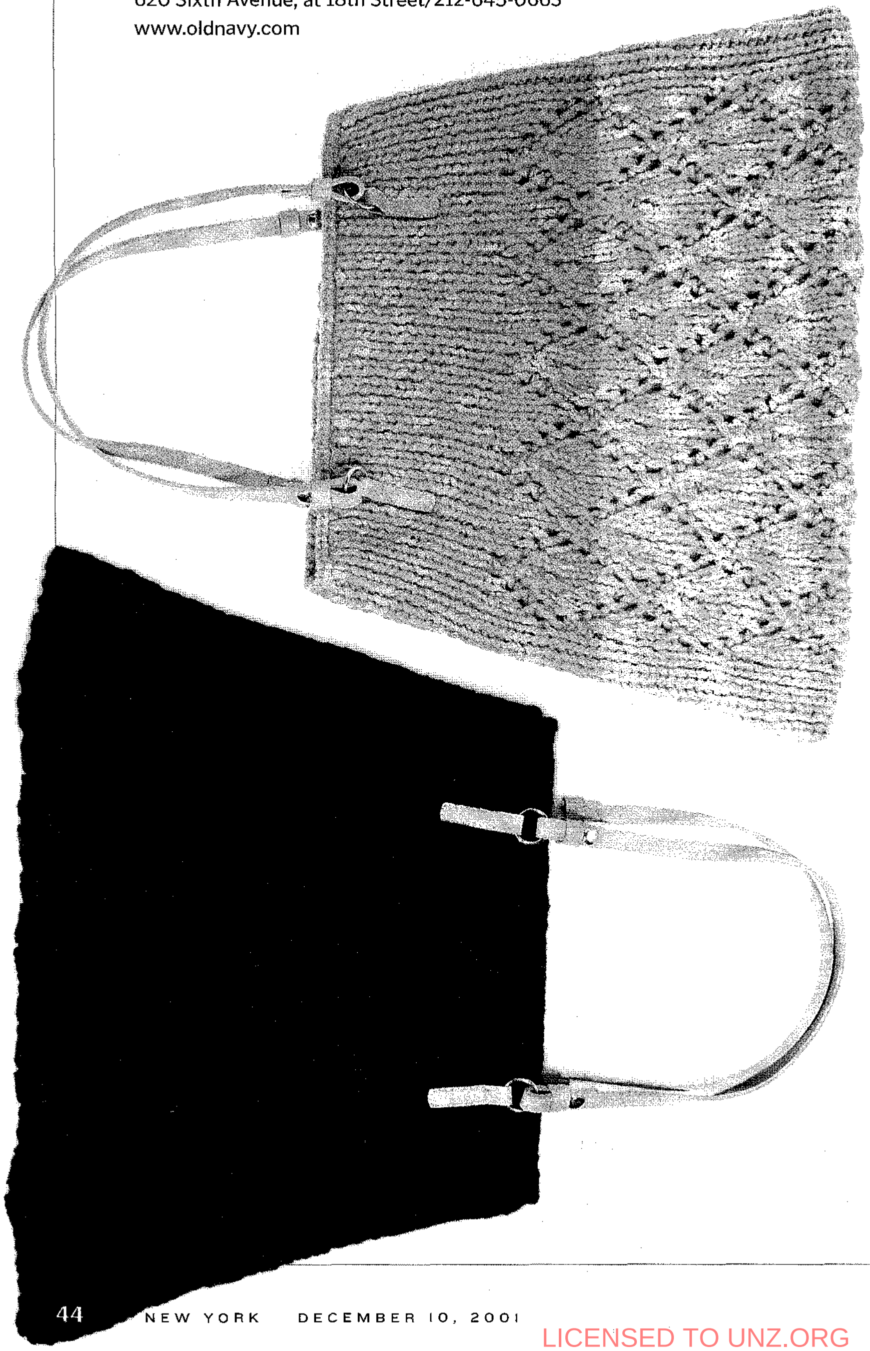
*American Express will donate up to $100,000 based on $0.01 per Card purchase at participating New York City establishments between August 1 and December 31, 2001. Donations are not tax deductible for Cardmembers.

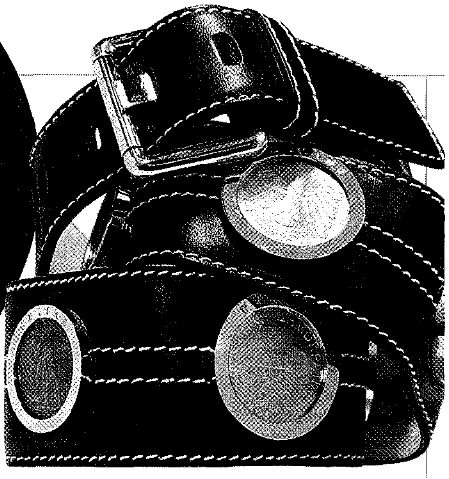
Best Bets



Knit Pick Are you into the hand-knit look of the season's scarves and hats? You'll love Old Navy's sweater-style handbag. It comes in light blue, black, or off-white, with leather handles ($16.50).

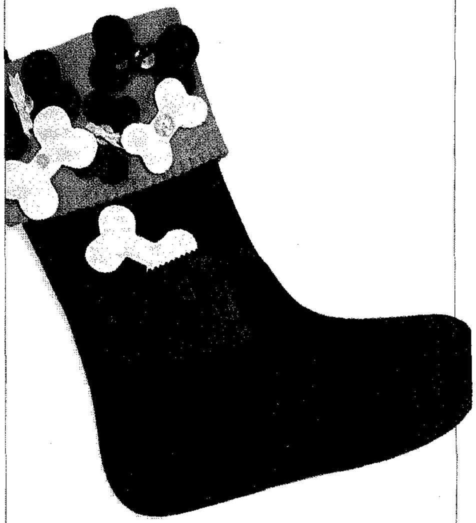
► **OLD NAVY**
503 Broadway/212-226-0838
620 Sixth Avenue, at 18th Street/212-645-0663
www.oldnavy.com





Money Belt As of January 1, twelve European currencies will be replaced by the euro. But the old coins won't be entirely out of circulation—they've turned up on a new collection from Celine that features a handbag, a small pouch, and this leather belt ($400).

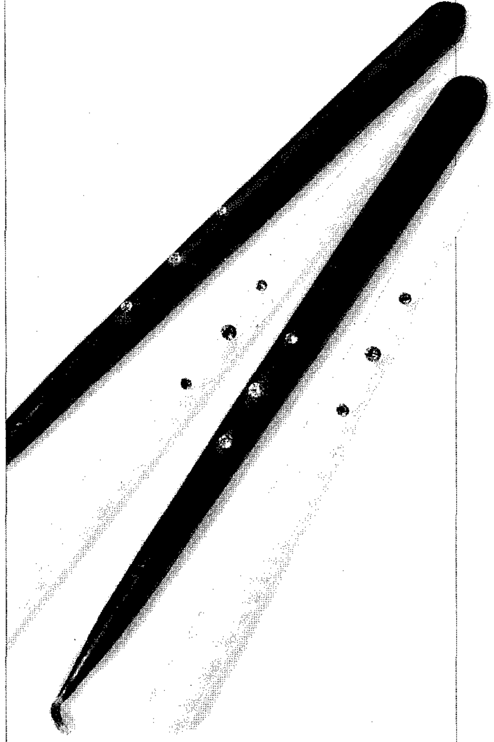
► **CELINE**
667 Madison Avenue, at 61st Street
212-486-9700 or www.celine.com



Pet Project Do not forget your furry friends this holiday season. Hide their treats in stockings that will fit right in with yours. Design Legacy's Good Dog version is decorated with bones; Good Kitty has fish ($29).

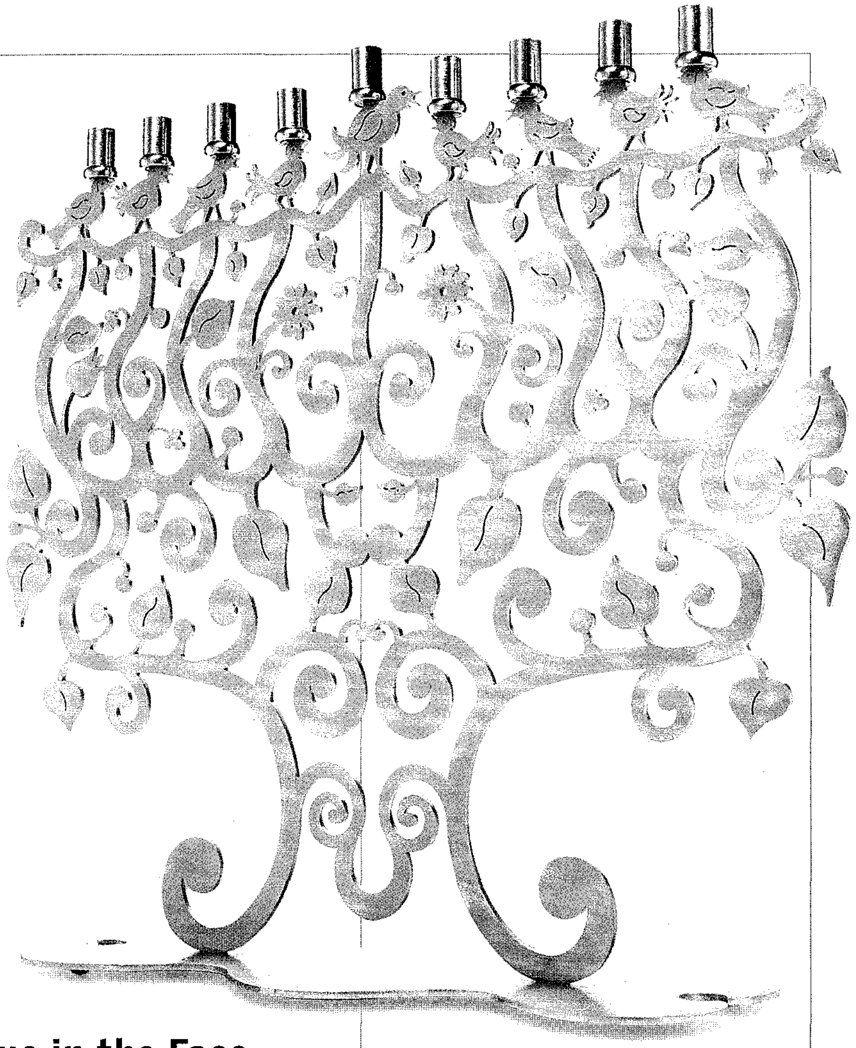
► **FETCH**
43 Greenwich Avenue/212-352-8591

PHOTOGRAPHED BY MICHAEL KRAUS



Fire 'n' Ice This year, consider a menorah make-over: plain candles out, bedazzled ones in. The Swarovski crystals on these melt into the wax as the candles burn, creating a prism effect ($40 for a box of 45).

► **CELEBRATION, THE JEWISH MUSEUM DESIGN SHOP**
1 East 92nd Street
212-423-3260
www.thejewishmuseum.org



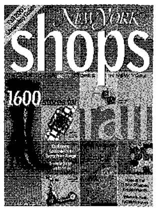
Blue in the Face TAG Heuer first created the Monaco in 1969. (Steve McQueen wore one; it was his "lucky watch.") Now it's been rereleased in the original blue as well as a selection of more conservative hues ($2,600).

► **KENJO**
40 West 57th Street
212-333-7220 or 800-548-TIME

MONACO
TAG HEUER
AUTOMATIC CHRONOGRAPH

Hanukkah Tree Amy Hess's whimsical tabletop collection now includes Judaica. This Tree With Birds menorah is just one in her collection. It's made of laser-cut stainless steel that's hand finished in Long Island ($300).

► **CENTRAL JUDAICA AND JEWELRY**
123 East 55th Street
212-838-5122, ext. 225
www.amysark.com



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Planning
a trip to
Chicago?

chicagomag

The Web site of *Chicago* magazine gives you the city in a nutshell—the best places to eat, the top cultural events, and other essential information.

A **PRIMEDIA** Publication

Sales & Bargains

With all of New York on sale, there's no reason to pay full price for holiday gear and gifts this season. Here, the secrets to doing 100 percent of your shopping for at least 60 percent off.

PETAL PUSHER: A sweet floral bag from designer Lulu Guiness. Look for loads of similar styles at her sample sale.

Theory's sleek basics for men and women are 60 percent off ($20–$300). 261 W. 36th St., second floor (212-947-8748); A.E., M.C., V.; Mon., Wed., Fri. 10-6, Tues., Thurs. 10-7, Sat. 10-4; 12/3-12/8.

Gunmetal's sexy women's footwear is at least half off ($100–$250). Glass, 287 Tenth Ave., at 26th St. (212-924-4231); cash; Tues. 10-7; 12/4.

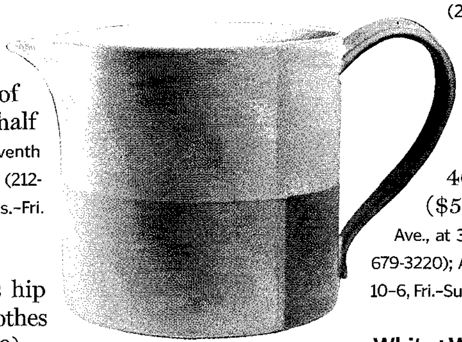
Kooba bags, plus lingerie and more, are $10–$175. 611 Broadway, near Houston St., suite 407 (212-777-5113); A.E., M.C., V.; Thurs.-Fri. 10-6, Sat. till 5; 12/6-12/8.

Catherine Malandrino's bright togs are half off ($50–$200). 275 W. 39th St., third floor (212-840-0106); A.E., M.C., V.; Mon.-Sat. 9-7; 12/3-12/8.

Nicole Farhi and **French Connection** stuff is up to 80 percent off ($25–$400). 512 Seventh Ave., near 38th St., 25th floor (888-741-FCUK); A.E., M.C., V., Mon.-Fri. 8-7; 12/3-12/7.

Seventh House has Ghost, Imitation of Christ, and more for half off, $40–$800. 498 Seventh Ave., near 36th St., 24th floor (212-643-4810); A.E., M.C., V.; Tues.-Fri. 10-7; 12/4-12/14.

Vivienne Westwood's hip men's and women's clothes are half off ($45–$1,000). 71 Greene St. (212-334-5200); A.E., M.C., V.; Wed.-Sun. 12-6; 12/5-12/9.



CHECKERED PRESENT: Dan Levy's pitcher.

Anni Kuan's sharp, colorful women's clothes are 60 percent off ($60–$175). 242 W. 38th St. (212-704-4038); cash; Thurs.-Fri. 11-6; 12/6-12/7.

Lulu Guinness's cute bags are 50–75 percent off ($15–$300). 230 W. 39th St., 16th floor (212-302-4564); A.E., M.C., V.; Thurs.-Fri. 9-5; 12/6-12/7.

Alice Roi's hip, downtown women's duds are less than half price ($130–$155). Inn at Irving Place, 56 Irving Pl. (212-533-4600); Tues.-Thurs. 10:30-8:30; 12/4-12/6.

Nicole Miller men's and women's clothing is up to 75 percent off ($30–$350). 134 Prince St. (212-343-1362); 780 Madison Ave., near 67th St. (212-288-9779); A.E., M.C., V.; call for hours; through 12/9.

Stuart Weitzman's women's shoes are 30–50 percent off ($90 and up) 625 Madison Ave., near 59th St. (212-750-2555); A.E., M.C., V., Mon.-Fri. 10-6:30, Sat. 10-6, Sun. 12-5; 12/7-1/25.

Kathy Erteman Ceramics has chic tableware for half price ($15–$50). 16 E. 18th St., second floor (212-929-3970); cash; Fri.-Sat., 12-7; 12/7-12/8.

Meryl Waitz's giftable frames, bath accessories, and more are up to 60 percent off ($6–$75). 180 Varick St., eighth floor (212-675-7224); cash; Wed.-Fri. 10-7, Sat. 10-5; 12/5-12/8.

Area's swank neutral linens are up to 80 percent off ($4–$90). 180 Varick St., ninth floor (212-924-7084); M.C., V.; Wed. 10-8, Thurs. 10-6; 12/5-12/6.

Maxx, New York's trendy bags are 40–70 percent off ($50–$200). 385 Fifth Ave., at 36th St., suite 1010 (212-679-3220); A.E., M.C., V.; Mon.-Thurs. 10-6, Fri.-Sun. 11-5; 12/5-12/12.

White+Warren's hip sweaters and party tops are half off ($20–$250). 80 W. 40th St., third floor (212-754-1400); A.E., M.C., V.; Wed.-Fri. 8-6; 12/5-12/7.

Colette Malouf's hair doodads and jewelry are up to 75 percent off ($5–$100). 594 Broadway, near Houston St., suite 409 (212-625-3500); M.C., V.; Wed.-Fri. 10-7; 12/5-12/7.

Roberta Chiarella's costume jewelry is at least half off ($10–$125). Plaza Fifty, 155 E. 50th St. (212-751-5710); cash; Wed.-Thurs. 11-7; 12/5-12/6.

Swiss Army gear is up to 70 percent off ($15–$350). 24 W. 40th St. (212-725-8989); cash; Mon. 12-7, Tues.-Fri. 8-7, Thurs. till 8; Sat. 9-12; 12/3-12/8.

Daniel Levy's sharp tableware is from 60 percent off ($15–$85). 155 W. 29th St., No. 3N (212-268-0878); cash; Fri.-Sat. 11-7, Sun. 12-6; 12/7-12/9.

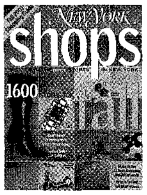
Erik Stewart's classic women's knits are half price ($15–$75). 1441 Broadway, near 41st St., 34th floor (212-944-9096); M.C., V.; Mon.-Fri. 9-5; 12/3-12/7.

Armand Diradourian cashmere's 60 percent off, $32–$210. 160 Fifth Ave., near 20th St., ninth floor (212-924-5787); cash; Mon.-Fri. 10-6, Sat. 11-6; until 12/8.

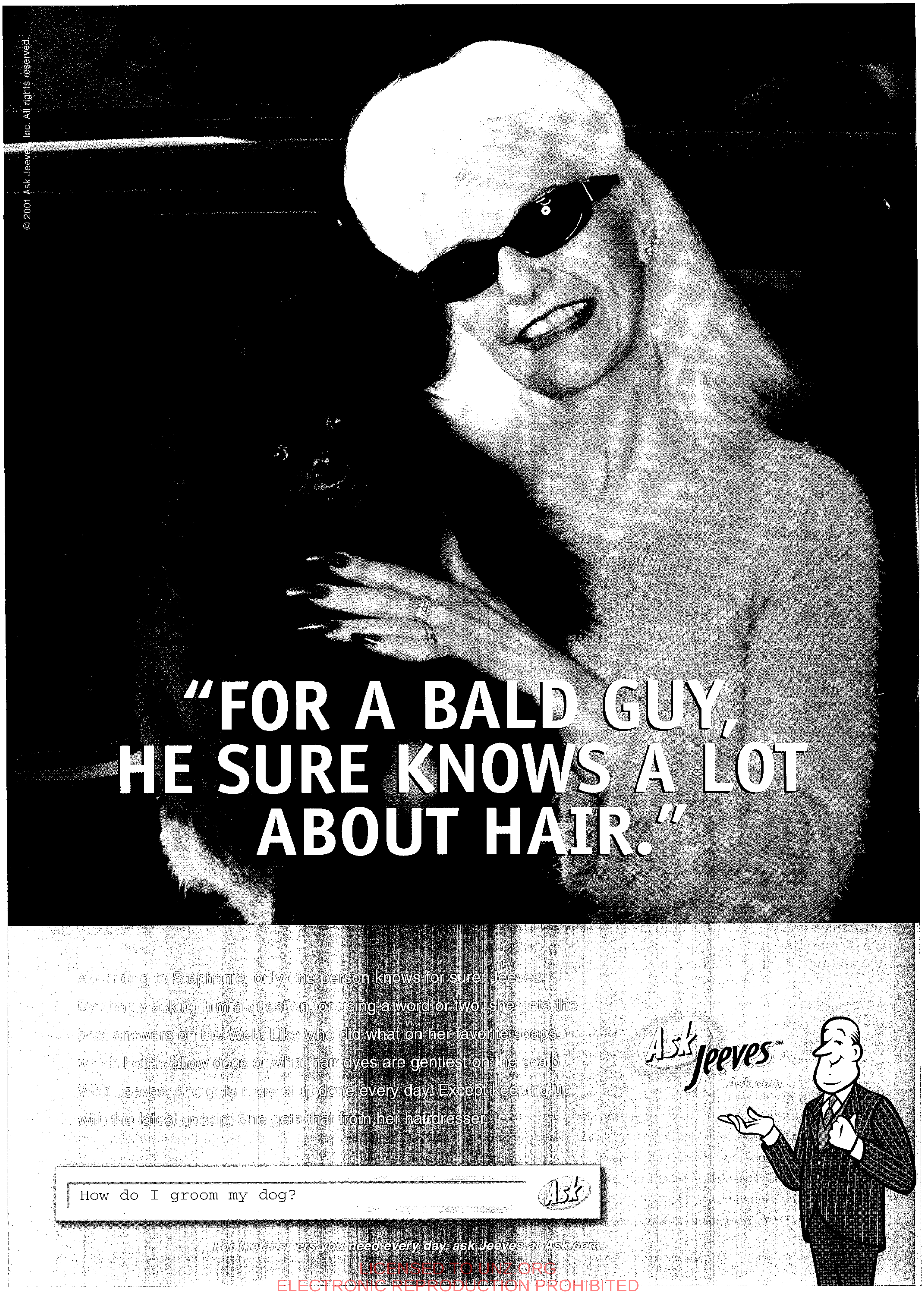
Noir by Catalan's super-fashionable belts and bags are up to 80 percent off ($35–$45). 208 W. 29th St., suite 215 (212-244-4846); A.E., M.C., V.; Mon.-Fri. 11:30-6:30; 12/3-12/7.

Mike+Ally's luxe home stuff is at least 60 percent off ($1–$215). 350 Seventh Ave., near 29th St., No. 802 (212-563-5433); cash; Mon.-Fri. 11-6; 12/3-12/14.

SEND SALE ANNOUNCEMENTS TO: nymsales@primediamags.com four weeks before the sale starts or write to S&B editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570. Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newstands now. To order a copy call 800-496-7833 ($4.99 plus $2 shipping and handling).



PHOTOGRAPHS: TOP, COURTESY OF LULU GUINNESS; BOTTOM, COURTESY OF DANIEL LEVY.


"FOR A BALD GUY, HE SURE KNOWS A LOT ABOUT HAIR."
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Ask.com
Ask

According to Stephanie, only one person knows for sure: Jeeves. By simply asking him a question, or using a word or two, she gets the best answers on the Web. Like who did what on her favorite soaps, which hotels allow dogs or what hair dyes are gentlest on the scalp. With Jeeves, she gets more stuff done every day. Except keeping up with the latest gossip. She gets that from her hairdresser.

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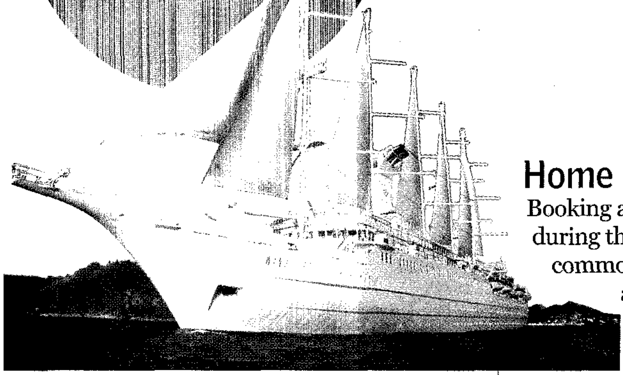
Travel

TARA MANDY



Cruising Speed

The cruise industry is slowly shedding its less-than-hip image with the launching of stylish new ships and more interesting itineraries. Worth noting are Continental Waterways' new luxury barge, the *M.S. Paraguay,* which will soon cruise the Paraguay River, accommodating 50 passengers in comfy rooms decked out with sofas, writing desks, and TVs (www.continentalwaterways.com; from $1,690 per person). Windstar Cruises, known for its upscale journeys aboard sailing yachts, brings the 308-passenger *Wind Surf* (pictured) back to the States after a decade abroad. Starting January 13, seven-day cruises to the Florida Keys and Bahamas will depart Sundays from Fort Lauderdale (800-258-7245; from $1,295 per person). And in 2003, Cunard launches its $800 million *Queen Mary 2,* transporting passengers between New York and Southampton, England, in high style with huge suites and high-tech amenities, plus a full-scale Canyon Ranch spa. (To get on the waiting list, call 800-528-6273.)

DEAL OF THE WEEK

Thanks to a major renovation, Tobago's Blue Haven Hotel (featured in last month's "Island Escapes" issue) has updated the classic, elegant charm that lured celebrities back in the forties. Call this month and get a free room upgrade plus dinner for two and a free massage when you mention this page (868-660-7400).

Home for the Holidays

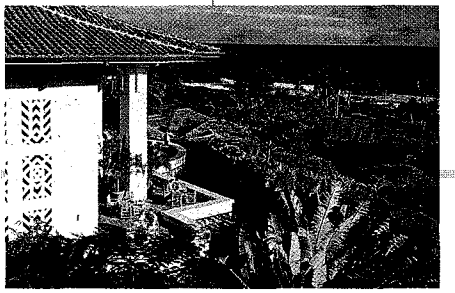
Booking a hotel room in Manhattan during the holidays is never easy: Accommodations often sell out weeks in advance, and the few available rooms can cost up to three times their regular rates. But with this season's shaky travel climate, not only are rooms available but some are downright affordable. The Stanhope's (212-774-1234) romantic ambience usually means Christmastime rates between $395 and $425, but it is booking rooms this year from just $245 a night. At the Royalton (212-869-4400), rates after December 15 start at $195 ($265 on New Year's Eve), and the W hotels (877-946-8357) are offering rooms from $199 a night, a bit more on New Year's Eve. Even the Plaza (212-759-3000) and the Waldorf (212-355-3000) still have plenty of beds available for the holidays. Rooms at the Plaza start at $324 (down from $500), while the Waldorf's rates are as low as $159 over Christmas, or $299 on New Year's Eve.

HAVE A BLUE CHRISTMAS: Guest rooms at Tobago's classic Blue Haven Hotel.

Hawaiian Lei Overs

If you've always wanted to visit those Hawaiian getaways that cater to superstars like Bruce Willis, Tiger Woods, and Steven Spielberg, now's your chance: Many of Hawaii's most spectacular resorts are brandishing tantalizing deals in order to lure reluctant visitors this winter. (Yes, you'll have to fly, but at least you'll still be in one of these United States.) The Hyatt Regency Kauai Resort and Spa (pictured; 808-742-1234) is offering more than 50 percent off on ocean-view rooms throughout January, and at the Sheraton Maui (800-782-9488; mention "Fallsave Rate"), you can book one for $265 (normally $500). Also, the Grand Wailea Resort and Spa (800-888-6100) has knocked $100 off its rates, while the Kahala Mandarin Oriental (800-367-2525), the Fairmont Kea Lani Maui (800-441-1414), and the Four Seasons Resort Hualalai (888-340-5662) have all extended their fall deals by tossing in extras like free nights, breakfast, or car rentals. Be prepared for some Christmas and New Year's blackouts, and if you need a travel agent to sort through the best deals, we recommend Robbie Brandt at HNL Travel Associates (808-591-2011).

AMY BOSHNACK



etc.

GUIDING BITE This month, Zagat introduces its first *Europe's Top Restaurants Guide*, covering 25 cities and announcing the best (Paris) and worst (London) dining towns ($12.95). **VIRGIN TERRITORY** Peter Island Resort, the British Virgin Islands' most luxurious private-island hideaway, kicks off the winter season with twenty revamped beachfront suites. Starting at $660 a night, the entirely redone rooms flaunt huge ocean-view windows, Jacuzzis, and gorgeous Mediterranean-tile frescoes (800-346-4451). **THE PEEL DEAL** Thanks to BlissSpa's brand-new London outpost, New York's pampered jet-setters don't have to fly back home to maintain their oxygen-blasted, alpha-beta-peeled complexions (60 Sloane Avenue; 011-44-207-584-3888). **DESERT COZE** Le Bernardin's Maguy Le Coze and chef Eric Ripert have just opened a sister restaurant, Azur, at California's La Quinta Resort & Club in Palm Springs. Expect the same easy ambience and brilliant take on seafood (760-777-4835). **OVER THE RIVER** The Woolverton Inn in Stockton, New Jersey—about five minutes from New Hope—debuts four new luxury cottages, featuring cathedral ceilings, two-level suites, Whirlpool baths, and even one fireside hammock (from $225; 888-264-6648).

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, STEVE SCHIMMELMAN; DAN BORRIS; COURTESY OF HYATT RESORTS AND HOTELS.

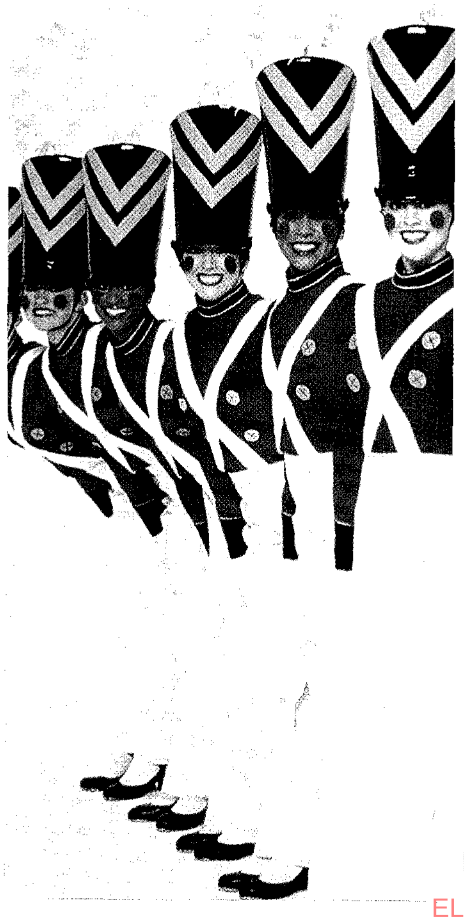
FESTIVE FARE

NEW YORK HOLIDAYS

YOUR GUIDE TO THE BEST IN HOLIDAY ENTERTAINMENT, DINING, LODGING, PAMPERING, AND, OF COURSE, SHOPPING

SANTA SHOPS

SEASONAL SPECTACULARS



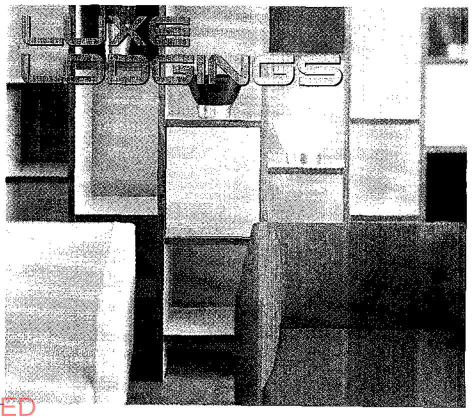
A LAUGH A MINUTE

New York's newest home for comedy, **The Comedy Garden** brings the best of the city's comedy scene under one roof. Newly opened, it presents all-time favorites and rising stars in three separate venues: The Theater at Madison Square Garden, The Comedy Garden Forum, and Comedy Jam. From stand-up to sketches and open-mike events, laughter fills the rafters all through the year. Comic legends like Joan Rivers and Richard Lewis have already performed here. Call the hot line for upcoming headliners.

THE COMEDY GARDEN
MADISON SQUARE GARDEN
32ND STREET AT SEVENTH AVENUE, 465-6000; HOT LINE, 465-6106

The 2001 *Radio City Christmas Spectacular* at **Radio City Music Hall** through December 30, promises to be memorable—celebrating the 75th Anniversary of the Rockettes and the return of perennial favorites like the *Parade of the Wooden Soldiers*, the *Living Nativity* and, new this year, *Santa's 3-D Sleigh Ride*.

WWW.COMEDYGARDEN.COM
RADIO CITY MUSIC HALL
AVENUE OF THE AMERICAS AT 50TH STREET, 307-1000
WWW.RADIOCITY.COM



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CREATIVE SERVICES DIRECTOR
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LORY CONKLIN
RESEARCH
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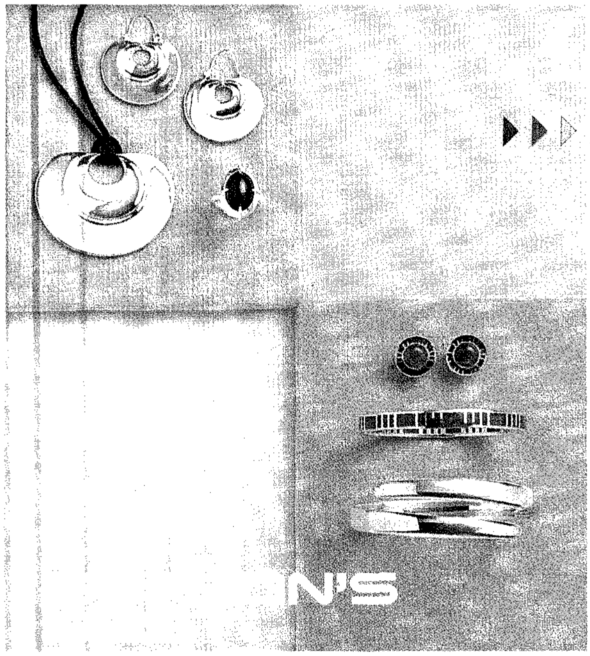
WRITER

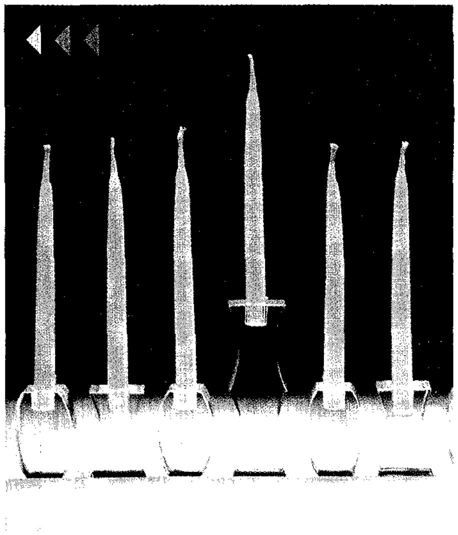


MUSEUM MILE

It's no surprise that **The MoMA Design Store** is a favorite stop on most New Yorkers' holiday sprees. Shoppers get to indulge in one-stop-shopping—from greeting cards to gift-wrapping, exceptional tree-trimming goodies, to some of the coolest concepts in home decor, accessories, and art. The products represent the best in functional design since the early 20th century. And, it couldn't be any easier—shop in person, visit online, or browse through the colorful catalog.

New favorites include the Flexus Menorah ($120, at right) that blends contemporary and traditional Judaica (can be used as individual candleholders throughout the year), a Philippe Starck Digital Watch ($95), featuring the latest in high-tech wizardry, and Karine Dupont's French-designed satin messenger-style handbag that buckles onto smaller bags ($145, $125, and $95).

THE MOMA DESIGN STORE, 44 W. 53RD ST.
SOHO, 81 SPRING ST., 1-800-793-3167
WWW.MOMASTORE.ORG



THE FAIREST OF THEM ALL

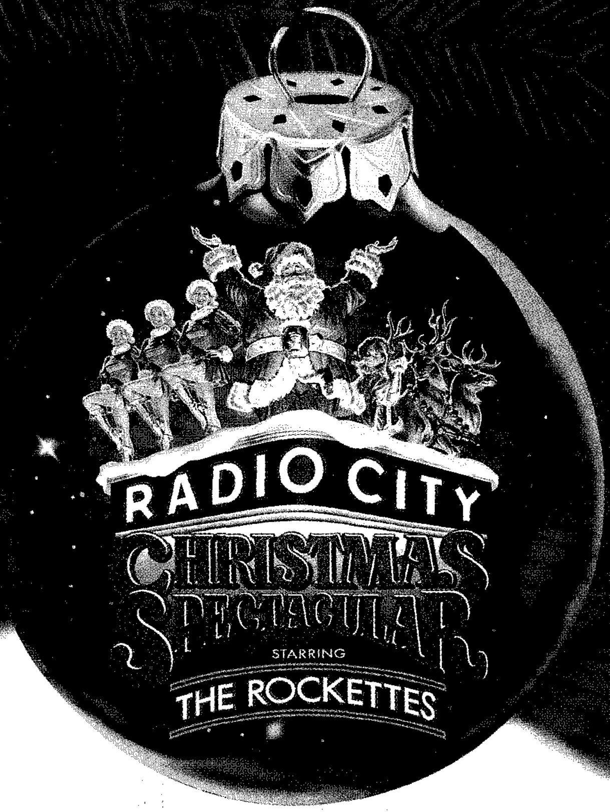
The holidays are here and, once more, **Grand Central Terminal** presents its holiday gift to us. This year's Holiday Fair is enhanced by spellbinding Laser Light Shows projected on the legendary Sky Ceiling in the Main Concourse every half-hour. This year's program proudly presents a patriotic salute to New York City along with an Olympic theme. And, as is tradition, the enormous laser mistletoe will appear between shows for those who carry on their own tradition of an authentic holiday kiss.

Seventy-two specialty merchants join Grand Central's exceptional group of retail stores at the Holiday Fair to assemble the ultimate holiday headquarters for shoppers. Some of the finest include purveyors of handmade jewelry, unique home accents, and amazing kids' gifts.

And, as if Grand Central Terminal could possibly make it any easier to actually enjoy all the holiday preparations, the Grand Central Market sells the freshest of everything when it comes to food. Gourmet edibles, from fresh fish to meats, cheeses to spices, produce to bread, make successful home celebrations a snap. Grand Central's fine restaurants and cocktail lounges are the perfect spots for parties, cocktails, and festive dining during the holidays and beyond. Visiting Grand Central 's Vanderbilt Hall still ranks as the one of the city's favorite holiday pastimes.

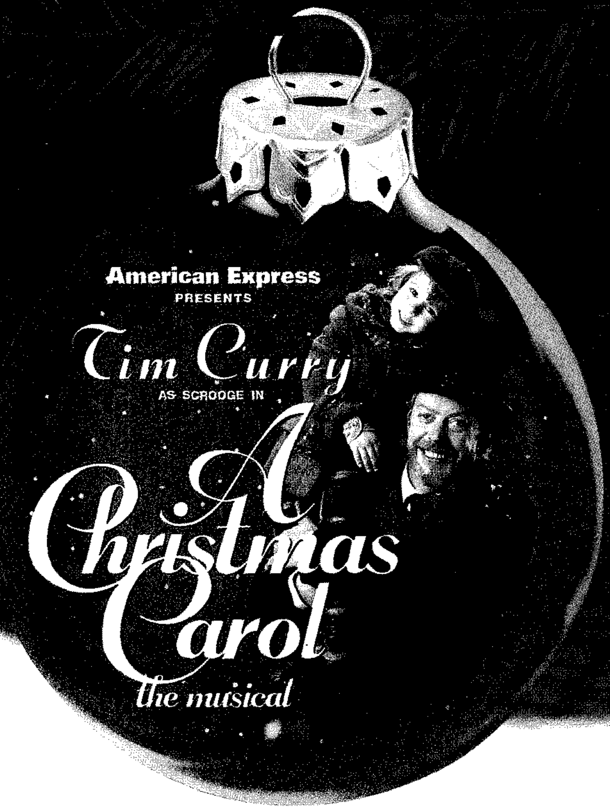
GRAND CENTRAL TERMINAL
42ND STREET AND PARK AVENUE, 340-2210
WWW.GRANDCENTRALTERMINAL.COM
HOLIDAY FAIR HOURS: MONDAY-SATURDAY 10A.M.-8P.M.
SUNDAY NOON-6P.M., THROUGH DECEMBER 24

We need a little Christmas...


RADIO CITY
CHRISTMAS SPECTACULAR
STARRING
THE ROCKETTES

Presented By

JPMorganChase


American Express
PRESENTS
Tim Curry
AS SCROOGE IN
A Christmas Carol
the musical

Now through Dec. 30

Now through Dec. 27

Now more than ever, experience the warmth and magic of New York's most beloved holiday traditions.

CALL THE CHRISTMAS HOTLINE (212) 307-1000
or visit www.radiocity.com

Buy tickets to both shows at the Radio City Music Hall® or the Madison Square Garden® box offices and ticketmaster locations, including The Wiz stores. To contact Group Sales, e-mail groupsales@thegarden.com or call (212) 465-6080. All outlet, telephone, and Internet orders subject to Ticketmaster service charges. For Disabled Services Department ticket and information call (212) 465-6115/6034. ©2001 Radio City Entertainment, a division of Madison Square Garden®, LP. All rights reserved.

ARRIVE EARLY. TRAVEL LIGHT.
Due to new security measures, please come to the show early and leave all packages and bags at home.

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RADIO CITY

RADIO CITY ENTERTAINMENT

THE THEATER AT MADISON SQUARE GARDEN

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A HIGHER STANDARD

Representing this generation's new standard of luxury, **Links of London** has been a purveyor of gifts to devotees like Prince William, Hugh Grant, Julia Roberts, and even the discriminating buyers at Wimbledon. Step into the privileged world of this civilized English brand for some of this year's most out-of-the-ordinary discoveries. Even the stylish gift-boxes and ribbons that tie up your gifts are hip.

For him, think sterling silver cuff links—from classic to risqué—or a sterling silver computer mouse with a silver-trimmed leather mouse-pad. For her, try the silver-rimmed sunglasses with colorful lenses or link bracelets with dozens of unusual charms—such as letters of the alphabet that can spell out a personal message. Extraordinary gifts for babies are found here, too.

LINKS OF LONDON
535 MADISON AVE.
200 PARK AVE.
1-800-210-0079; WWW.LINKSOFLONDON.COM

WRAPPED UP

Now is the ideal time to purchase fur—from casual jackets, to lavish coats, to novelty stocking-stuffers, like hats and accessories. What sets **Flemington Furs** apart is that the largest selection of fine quality furs in the world—from classic to up-to-the-minute—can all be found here. Even better, if you head out to the flagship store in Flemington, New Jersey any day of the week, you'll encounter a relaxed and professional shopping experience, as well as a daunting array of fabulous styles crafted with excellence in materials and workmanship.

The Collection offers magnificent shearlings, butter-soft leather and suede, lush cashmere, and toasty alpaca...all in the latest styles. To accessorize, you'll find stylish fur hats, boas, headbands, and exciting novelties of every assortment.

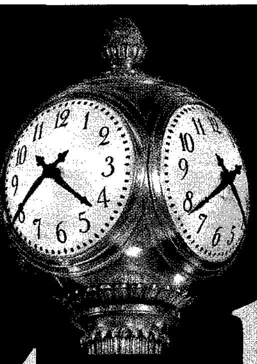
FLEMINGTON FURS
NY SHOWROOM, 333 SEVENTH AVE. AT 28TH STREET
695-0444
8 SPRING ST., FLEMINGTON, NJ
908-782-2212
WWW.FLEMINGTONFURS.COM

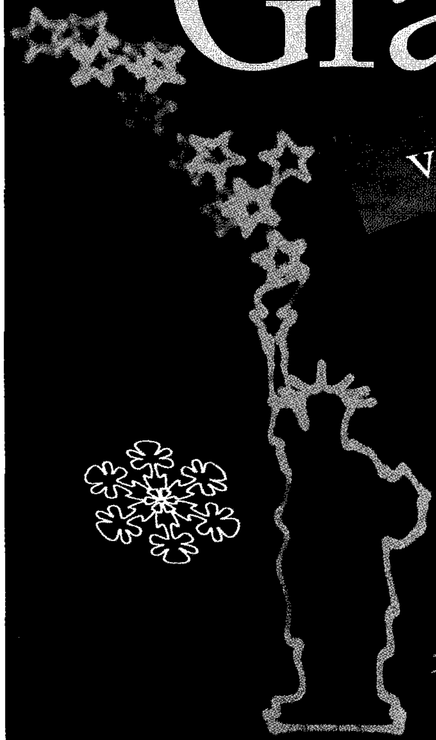
WARM WELCOME

A legend on 57th Street for over 50 years, **Ritz Furs** must be doing something right. Although famous for their high quality pre-owned furs and shearlings at a fraction of the original cost, the shop also carries an extensive line of new items. Ritz Furs' new collection of fur-trimmed coats are made from the finest of wools and cashmeres. In addition to coats, capes, hats, and such, Ritz carries a line of furry friends called the Ritz Zoo Crew, a wonderful selection of stuffed animals—bears, lions, monkeys—even elephants—made from recycled fur. Purchase any item in the store, and you'll receive a free pair of genuine mink ear-muffs. It's like getting two gifts in one.

RITZ FURS
107 W. 57TH ST.; 265-4559
WWW.RITZFURS.COM

Destination Grand Central





VANDERBILT HALL

HOLIDAY shopping

November 19 – December 24

The Vanderbilt Hall Holiday Fair presents 72 specialty merchants who join the 50 outstanding retail stores in Grand Central, making it your holiday gift headquarters.

HOLIDAY dining

Grand Central's exquisite restaurants and cocktail lounges are the ideal locations for your holiday festivities, while the Dining Concourse provides the perfect respite from holiday shopping.

HOLIDAY laser light shows

November 19 – December 31

The New York tradition continues with FREE laser light shows presented every half hour, daily from 11:00 am to 9:00 pm on the famed Sky Ceiling of the Main Concourse.

Sponsored by

The New York Times
Expect the World www.nytimes.com

HOLIDAY food

The Grand Central Market has all the freshest foods from fish to meats, cheese to spices and vegetables to bread to make your home celebration the success of the season.

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—Zagat 2000

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"We are open for lunch"
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OSSO BUCO

Osso Buco is a good value: the family style portions, described as double size, are closer to triple. Osso Buco is much more of a casual neighborhood place...I saw more than a few couples stopping in after work to share a plate of pasta or veal. What's more family style, after all, than for everybody to eat the same meal?...
ERIC ASIMOV $25 and under N.Y. Times 6/21/2000

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And Now

Uptown
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Corner of 93rd St
212-426-5422

www.ossobuco2go.com

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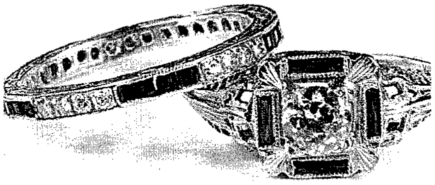
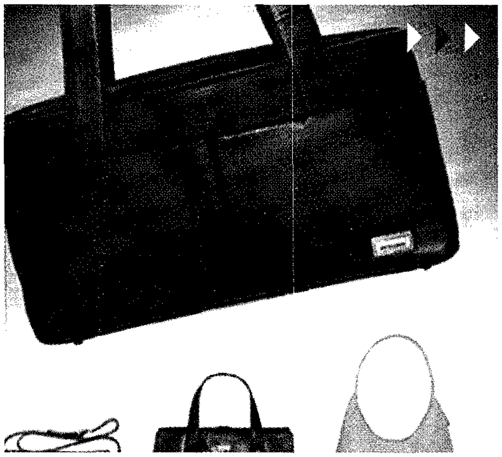
STARDUST MEMORIES

Located in historic Gramercy Park, **Stardust Antiques** specializes in antique wedding bands and engagement rings, including this Edwardian-style sapphire and diamond set (right). Open seven days a week until Christmas Eve, the shop offers one-of-a-kind antique earrings, cuff links, and other items perfect for gift-giving—including some pretty wonderful reproductions that are less expensive than they appear.

You'll also find a wonderful collection of vintage jewelry, furniture, and collectibles—from porcelain and china to glassware and ceramic—all lovingly chosen by the owners.

STARDUST ANTIQUES
38 GRAMERCY PARK ON 21ST STREET
677-2590
WWW.STARDUSTANTIQUES.COM





SAMPLE SALE

Perlina's handsome, buttery-soft handbags and accessories are designed to make life easier. Purses, totes, backpacks, and travel cases, and more will be selling at great prices during Perlina's sample sale from December 3 until December 7 (9 a.m.-6 p.m.).

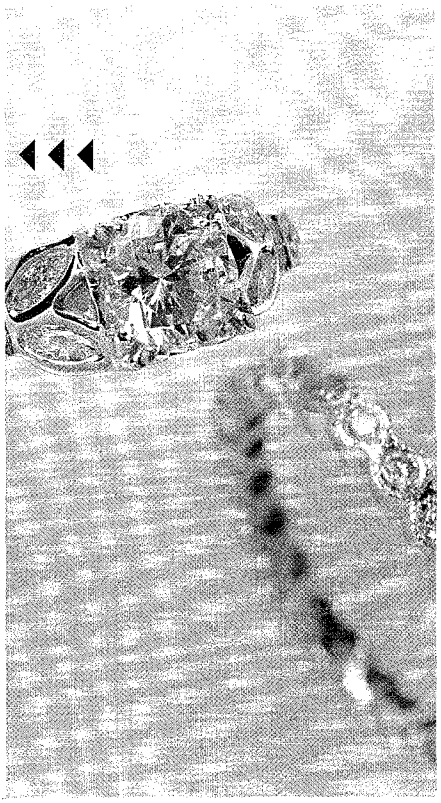
Sold at fine stores like Nordstrom's, Perlina's top-of-the-line leather goods make excellent gifts for both the men and women on your list.

PERLINA
10 W. 33RD ST., SUITE 210
268-8530
WWW.PERLINA.COM

FAITHFUL FOLLOWERS

Devotees of **Gallery Eclectic** admire Catherine Angiel's creative designs year after year. Locals and visitors—even A-List celebrities—flock to the unique shop that juxtaposes classic lines with hip and groundbreaking new styles. This year's inspired choices include the antique-styled "Harmony" diamond rings, the briolette-drop diamond "Courage" earrings, and the "Hope" necklace crafted of marquise diamonds surrounding one brilliant center-cut stone

GALLERY ECLECTIC
43 GREENWICH AVE. , 924-4314
27 MAIN ST.
SOUTHAMPTON, NY
631-287-0463



The Ritz-Carlton returns to New York.

This winter, as New York renews its position as one of the world's greatest cities, two of the world's finest new addresses open their doors. The Ritz-Carlton New York, Battery Park, overlooking New York Harbor and the Statue of Liberty. And the more intimate Ritz-Carlton New York, Central Park, in the heart of Manhattan. For reservations, call The Ritz-Carlton at 1-800-241-3333, or visit www.ritzcarlton.com.

THE RITZ-CARLTON®
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Boston Common · Pentagon City · Philadelphia · Tysons Corner · Washington, D.C.

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50 West 77th Street
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New York Magazines Hal Rubenstein . . .

CHOW BAR is that rarest of birds, a perfect little neighborhood joint.

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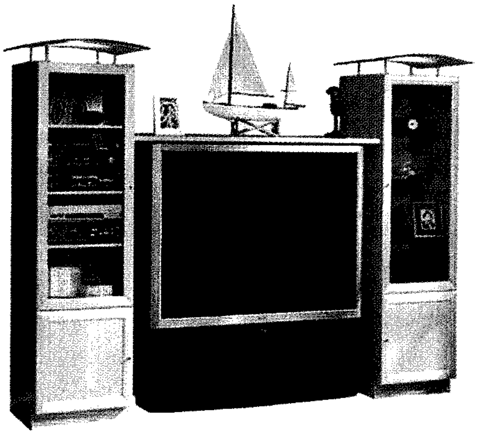


CHILD'S PLAY

Lester's has always featured an unmatched selection of American and European apparel for kids. After nine years in the same space, they've moved down the block and opened a new bi-level store four times the original size.

This well-known "mini" department store carries everything for infants to teens, including a full-service shoe department. The authority on newborns, the Layette Department will see that you get what you need. The Lower Level is devoted to teenage girls, boys (up to size 20), and special occasion attire.

A vast selection of accessories makes holiday gifts a cinch. And for anyone in need of cruisewear—it's already arrived.

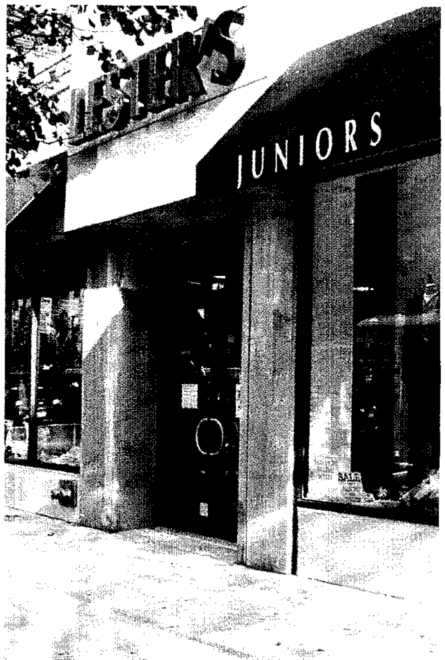
LESTER'S
1534 SECOND AVE. AND 80TH STREET
734-9292
FOR LOCATIONS IN BROOKLYN, LONG ISLAND, AND NEW JERSEY
CALL 718-375-7337, EXT 10

TECHNICALLY SPEAKING

These days, having the right working environment at home is important—but the challenge is making it look good. **Techline Studio's** design experts are talented enough to do just that, offering a broad selection of modular systems that organize and maximize tight spaces.

The studio has introduced three product lines that incorporate the warmth of wood and the functionality of metal: At Home, the Jesper, and Urban Essentials. Even better—lead time is two weeks for the Jesper Collection—making now the time to splurge on a unit for yourself.

TECHLINE STUDIO
35 E. 19TH ST.
674-1813 OR 1-800-697-7573
WWW.TECHLINESTUDIO.COM



OUR ROSEMARY HAM IS SLICED THIN TO BRING OUT ITS DELICATELY SPICED FLAVOR. THEN, OUR NEW FLAVOR SAVER PACKAGE PRESERVES THE FLAVOR, SO YOU WILL ENJOY THIS DELICACY FRESH, SLICE AFTER SLICE. FOR A TASTE THAT'S UNIVERSAL IN ANY LANGUAGE. NO SUBTITLES REQUIRED.

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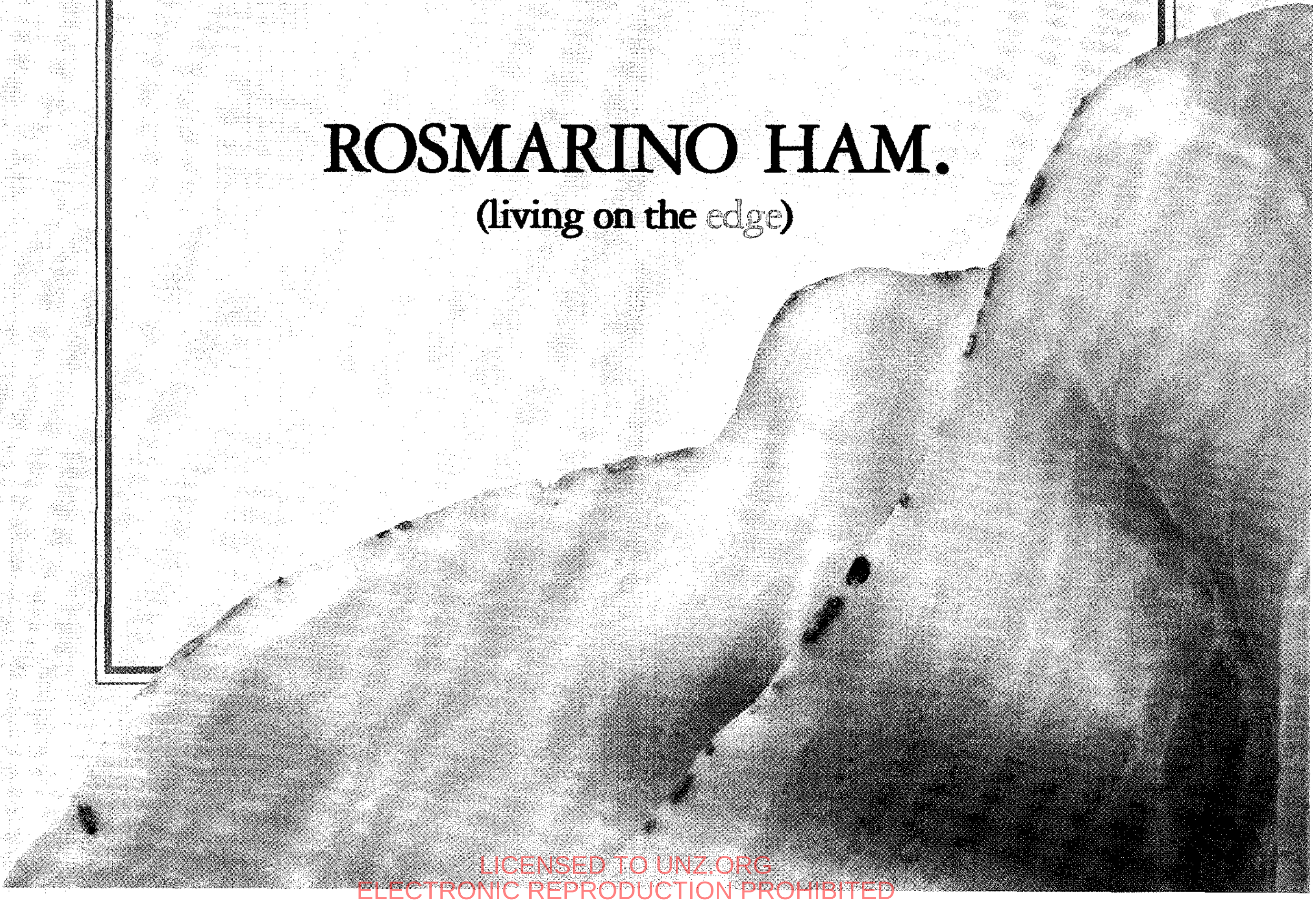

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LUXE
LODGINGS

DOUBLE HAPPINESS AT THE RITZ-CARLTON

In early 2002, New Yorkers will have the good fortune to welcome two new additions to our great city. With legendary hospitality and intimacy, two new **Ritz-Carltons** are getting ready to open their doors in different parts of town.

At long last, **The Ritz-Carlton New York, Central Park** will return to a new home overlooking Central Park South in early spring. And in early 2002—in a symbol of rebirth—the second Ritz-Carlton will open at Battery Park. Intended to offer the ultimate in indulgence, including Frette linens and robes, feather beds, and goose down pillows, no luxury has been spared at either locale.

The Ritz-Carlton New York, Central Park will provide a prestigious destination—just steps from Lincoln center, Carnegie Hall, Broadway, and world-class shopping. It will offer 277 guest rooms, many with marvelous vistas of Central Park. A world-class spa will overlook the park, as well. As you'd expect, the hotel will be committed to delivering the personalized service that made the Ritz-Carlton famous.

The Ritz-Carlton New York, Battery Park will offer extraordinary views of New York Harbor and the Statue of Liberty. In fact, telescopes will be strategically located in each room so that guests can enjoy the spectacular surroundings. The location also affords quick access to SoHo and TriBeCa, and is just a short cab ride away from Broadway and midtown. Although there are myriad dining options in the area, guests will be tempted by the modern-American cuisine at the hotel's new restaurant, 2 West—a relaxed yet refined eatery.

THE RITZ-CARLTON NEW YORK, CENTRAL PARK
50 CENTRAL PARK SO. , 308-9100
THE RITZ-CARLTON NEW YORK, BATTERY PARK
2 WEST ST. , 344-0800
1-800-241-3333 FOR RESERVATIONS AT BOTH HOTELS; WWW.RITZCARLTON.COM

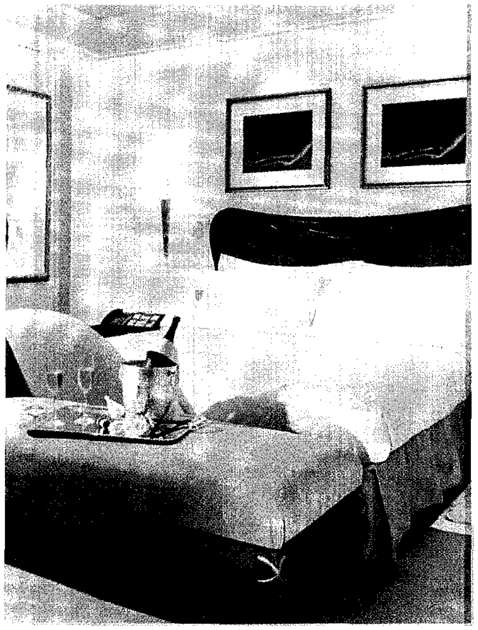
SPECIAL ADVERTISING SECTION

NEW YORK FOR A SONG

Whether it's a holiday celebration, a weekend of Broadway excitement, or a romantic Valentine's Day getaway, **The Leading Hotels of the World** is making it wonderfully tempting to stay at the most fashionable hotels in town. Through April 7, The following fine hotels will be deeply discounted:

The Mark • The Carlyle Hotel • Plaza Athenée New York • The Helmsley Park Lane • The Plaza • Trump International Hotel & Tower • The Peninsula New York • The New York Palace • The Regent Wall Street • The Lowell

With savings of up to 50 percent for accommodations at the preceding venues, guests can enjoy a stay at some of the city's most prestigious hotels at rates as low as $189 per night. All offerings are subject to availability and are exclusive of state and local taxes. The Leading Hotels of the World, Ltd. is the luxury marketing organization representing almost 400 of the world's finest hotels.



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FOR RESERVATIONS
WWW.LHW.COM**

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NEW YORK

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The Carlyle
NEW YORK
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AN OFFER TOO GOOD TO REFUSE

IN THE CITY THAT WON'T TAKE NO FOR AN ANSWER

TRUMP
INTERNATIONAL
HOTEL & TOWER
ONE CENTRAL PARK WEST

THE LOWELL
NEW YORK

The Plaza
A FAIRMONT MANAGED HOTEL

the Regent
WALL STREET

THE HELMSLEY
Park Lane Hotel

HÔTEL
Plaza Athénée
NEW YORK

Make your next trip to New York that much more perfect with **The Manhattan Winter Sale**. Stay at any of these ten extraordinary hotels and enjoy rates at reductions of up to 50%. With such celebrated names, deciding among them may be difficult. But, then, what better excuse is there to come back to New York again and again?

Offer valid at participating hotels until 4/7/02. Rates subject to availability, some restrictions may apply.

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Where To Go Before and After the Show.

MARTINI'S

Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call–with prices so fair they deserve a standing ovation.

Casual dining in the heart of the theater district. MARTINI'S RESTAURANT AND BAR

810 Seventh Ave. at 53rd Street
RIESE RESTAURANTS (212) 767-1717

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SPECIAL ADVERTISING SECTION

THAT'S ITALIAN

Entertaining this holiday season? Consider spoiling guests with an appetizer of **Citterio** prosciutto, fresh green pear slices, and Gorgonzola cheese, or prosciutto-wrapped jumbo shrimp. Paired with the freshest Italian loaf of bread you can find and served with glass of good wine, it's about as Italian as a night at La Scala.

These gourmet goodies also make excellent gifts for the foodies on your list. Italian favorites like sopressata and prosciutto are expertly packaged, and always convenient—without losing the newly sliced freshness you might get from your favorite Italian deli. Citterio is not vacuum-packed to prolong its time on the shelves because it doesn't have to be. The products are sliced daily and shipped as needed—naturally, thinly, and consistently.

A long-time favorite among chefs and connoisseurs, using only the choicest cuts of meat, Citterio can be served as part of an antipasto with fresh bread, fruit, and cheese or as an elegant addition to many special entrees.

CITTERIO
51-15 35TH ST.
LONG ISLAND CITY, NY
1-800-435-8888, CUSTOMER SERVICE
WWW.CITTERIOUSA.COM

COMFORT ZONE

Scaletta has always been hailed as a first-rate, comfortable, and consistent local favorite. Brilliantly located just steps from Central Park and the American Museum of Natural History, locals have tried unsuccessfully to keep this Northern Italian gem a neighborhood secret. For the holiday, masterpieces from the kitchen will make any party a rousing success.

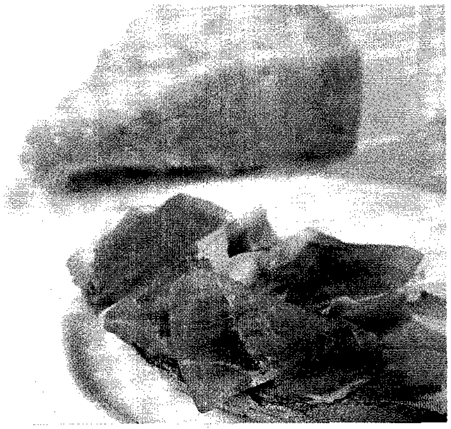
SCALETTA
50 W. 77TH ST.
769-9191
WWW.SCALETTARISTORANTE.COM

HOLIDAY FARE

POOLSIDE DINING

Slate dishes contemporary comfort fare in a chic and fashionable ambience amid 34 billiard tables and four huge floating flat-screens. The food is divine—just the ticket for cozy winter nights out. With over 16,000 square feet on two floors (not to mention a happening bar)—there are plenty of places for small, friendly dinners or major holiday bashes of up to 700. When it comes to parties, Slate's staff is equally adept at creating intimate holiday parties or rollicking, corporate team-building events. Open every day of the year, Slate's exuberant spirit prompts everybody to celebrate with friends, new and old. Gift certificates are available.

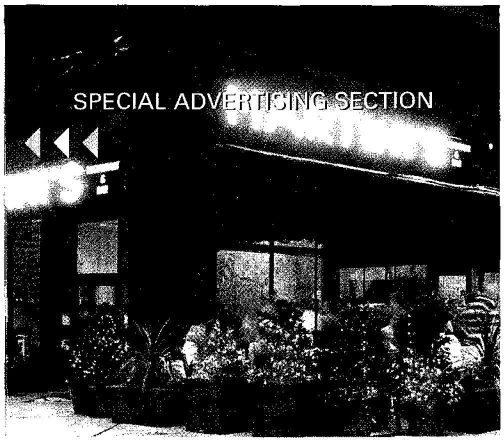
SLATE
54 W. 21ST ST.
989-0096
WWW.SLATE-NY.COM



[illegible] NOT [illegible]

The Cosmopolitan's now the [illegible] popular cocktail at Martini's [illegible] & Bar, but with 25 choices like the Chocolate Kiss, it's a challenge to pick your favorite martini. [illegible] cakes with [illegible] and Gorgonzola Pizza are just two great choices on the extensive menu. House martini glasses and gift certificates make great gifts.

MARTINI'S RESTAURANT & BAR
810 SEVENTH AVENUE AT
53RD STREET
767-1717
WWW.RIESRESTAURANTS.COM



RESTAURANT, NIGHTCLUB, AND LOUNGE

Getting ready to celebrate its Fourth Annual New Year's Eve Party, **Ohm** continues to offer what staff likes to call moderately-priced, globally-hip cuisine. With something for everyone—dining, dancing, and lounging—it is fairly obvious why this joint continues to jam all year. Private events or intimate dinner parties for groups of 50 to 800 people can be staged in a number of spots throughout Ohm.

OHM
16 W. 22ND ST. , 229-2000
WWW.OHMNYC.COM

[illegible]

[illegible] adventure to delight [illegible] with inspired Pan-[illegible] dishes like honey-plum [illegible] spare ribs and [illegible] lobster noodles [illegible] sizzling martini [illegible] Ginger is just the [illegible] whet your appetite. Gift certificates are on hand for the holidays and beyond.

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www.cascinanyc.com

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www.bambounyc.com

[illegible]

St. Andrews [illegible] in the heart of the [illegible] signature dishes [illegible] and fresh brook trout [illegible] fish oatmeal [illegible] whiskey sauce [illegible] steaks and seafood [illegible] are offered throughout the year as well as a four course [illegible] dinner for $27.95

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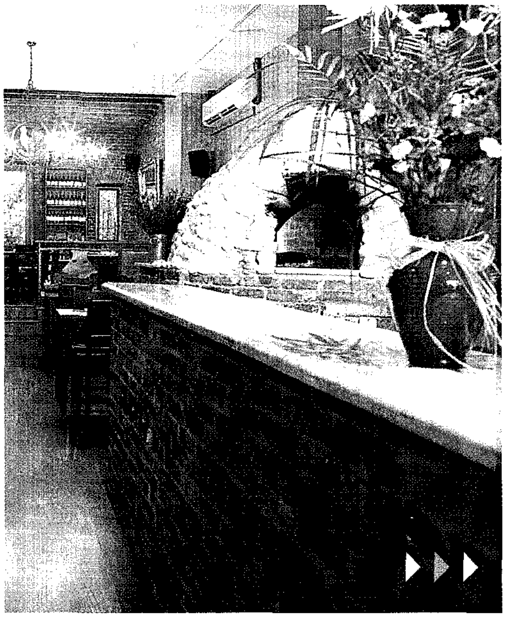


FRONT ROW SEATS

At **Restaurant Above**, at The Hilton Times Square, diners enjoy a dramatic 21st floor view of New York while feasting on casual fare from a moderately priced new-American menu. Newly created prix-fixe offerings for dining before theater (or even a movie) are now included on the menu. On weekdays, the restaurant is home to a robust power-breakfast scene.

The centrally-located site makes an excellent choice for private holiday parties of up to 30. What's more, the entire restaurant can be yours if your guest list tops out closer to 200.

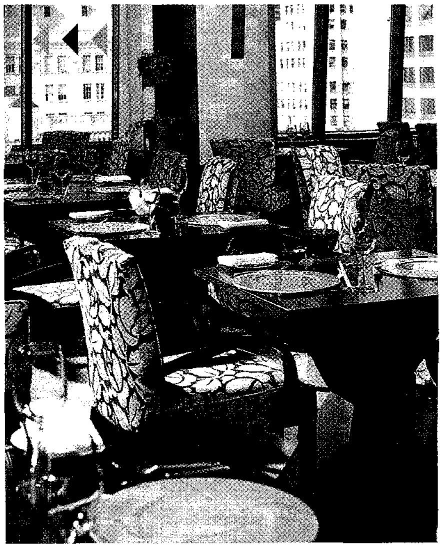
RESTAURANT ABOVE, AT THE HILTON
TIMES SQUARE HOTEL
234 W. 42ND ST.
642-2626

NEW IN TOWN

On June 25, **Cascina** greeted diners for the first time and hasn't stopped since. Here, the cuisine is Northern Italian with a gentle mix of dishes from the Western region. All the wines poured are produced by Cascina in Piedmont, Italy—and available to enjoy at home. Fresh fish and meat and the crispest pizzas are all prepared in the restaurant's brick oven, but do not to leave without trying the home-made ravioli with mushrooms.

Parties in a private area near the back can serve up to 30 people.

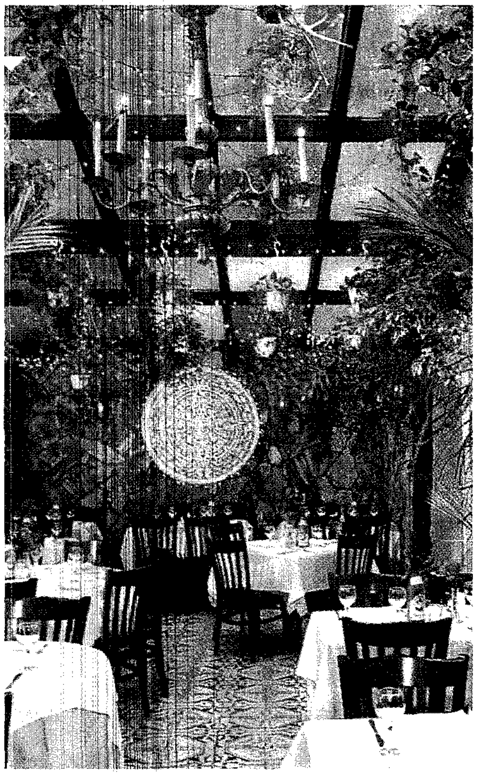
CASCINA
647 NINTH AVE. AND 45TH STREET
245-4422



SPECIAL ADVERTISING SECTION

BORN ON THE FOURTH OF JULY

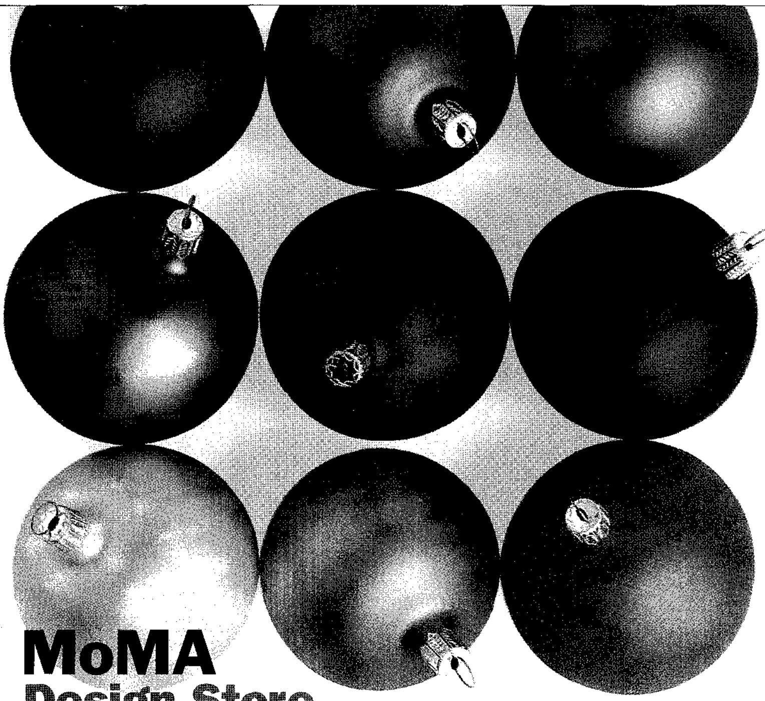
On Independence Day in 1970, **Tio Pepe** opened its doors to a delightful fusion of fare from Spain and Mexico. Ever since, this Greenwich Village landmark has offered first-rate and easy-on-the-pocket food in a festive ambience.



Perhaps more than any other time of year, Tio Pepe is popular at the holidays. On Christmas and New Year's Eve, partying in the Spanish tradition is the specialty of the house. Locals love the tasty Spanish nougats of figs and nuts offered on Christmas and the traditional 12-Grape Countdown just before midnight on December 31st, when everyone eats grapes until the clock strikes midnight

Add classic tapas and guacamole, made tableside, to signature dishes like Paella Valenciana and Bistec Ranchero, and you're in business. If you're seeking to add a little fiesta to your holidays, Tio Pepe's festive parties and house gift certificates are proven crowd pleasers.

TIO PEPE
168 W. FOURTH ST. , 242-9338
WWW.TIOPEPENYC.COM



Artist's Palette Color Ornaments, Set of 9, MoMA Exclusive, 2001, $30
Photo: David Weiss

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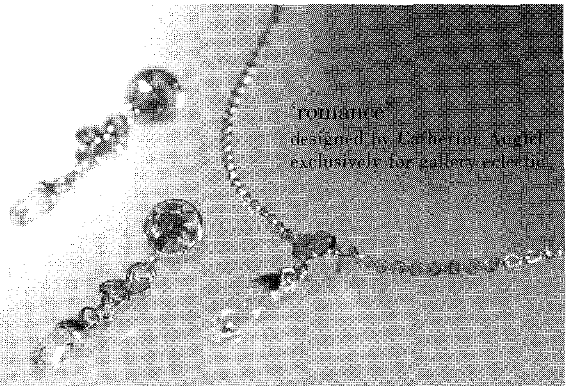
The Museum of Modern Art



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designed by Catherine Angiel
exclusively for gallery eclectic

gallery
eclectic

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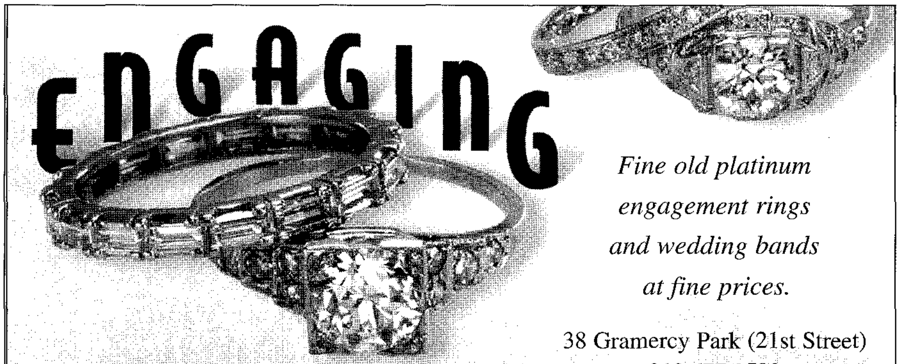

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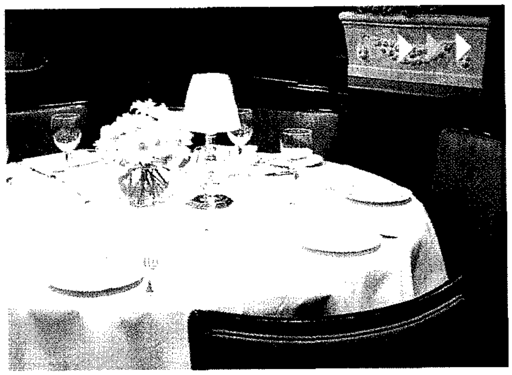

FASHIONABLE FARE

Popular, comforting, tasty, and caring are words used to express the dining experience at this Northern Italian favorite near Madison Square Garden (think Knicks) and Broadway's best. A power-lunch spot in the heart of the Garment District, Arno's has long been considered not only the place to be seen, but the place to feast.

At the holidays—and all year, **Arno**'s is pleased to cater any event, even a simple get-together with friends.

ARNO RISTORANTE
141 W. 38TH ST.
944-7420
WWW.ARNORISTORANTE.COM

CLASSIC NY

Opened in 1827, **Delmonico's** has been serving such legendary dishes as Lobster Newburg and Baked Alaska (both actually created here) since inception. Today, dining is a celebration of history blended with 21st-century appeal. All the dining rooms—from the Main to Dickens and Mark Twain—offer timeless elegance. Warm wood paneling, leather seats, and etched glass set the stage for intimate dining and celebrations of up to 350 guests.

Prime steaks are most certainly part of Delmonico's fame, but the updated menu ranges widely to include new favorites alongside the legends.

DELMONICO'S
56 BEAVER ST.
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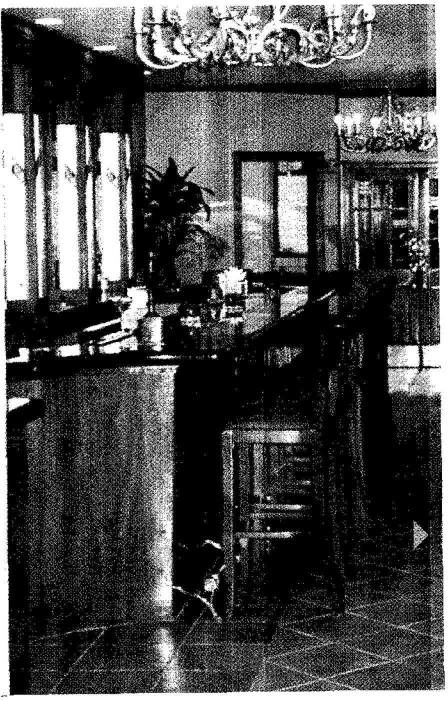
WWW.DELMONICOSNY.COM



SPECIAL ADVERTISING SECTION

ISLAND HOPPING

Dining at **Bambou**, a chic Caribbean restaurant, is like taking an honest-to-goodness tropical vacation. Some say the restaurant serves better jerk chicken than you'll find in Jamaica, but do try the mussels steamed in coconut milk and curry at least once. Sipping on rum punch as you sink deep into one of the couches in the lounge is the start of a transporting getaway.

An ambience of tropical flowers and lavish palms, mixed with an eclectic crowd, make **Bambou** a unique choice for a relaxed holiday get-together.

BAMBOU
243 E. 14TH ST.
358-0012

GRECIAN ISLE

Walk into **Minotaur**'s grand dining room filled with Minoan columns and murals and you'll find yourself dining on ancient recipes in beautiful new surroundings. Executive chef Taktikos artfully creates a menu of imported seafood from the Mediterranean, duck stuffed with lamb, fresh veal dishes, and even a lavish Lobster Neptune.

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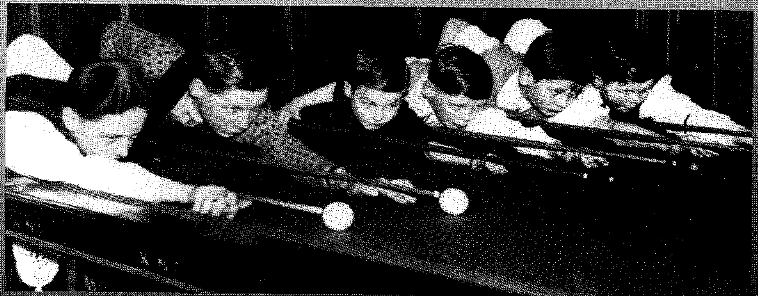

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TRIP TO BOUNTIFUL

The Siena-textured walls and fresco murals at **Nino's Positano** in midtown make family and friends feel that they have traveled to Positano without crossing the ocean. Uptown, the feel is more Northern at **Nino's,** with blue-hued tile floors and more formal tapestries, and the fare that is decidedly Northern in style. For parties, the midtown locale accommodates up to 100 and Nino's uptown is great for parties from 15 to 150, with complimentary valet parking.

The much-loved Lobster Fra Diavolo is considered a must at either location, but menus are custom-tailored to your event.

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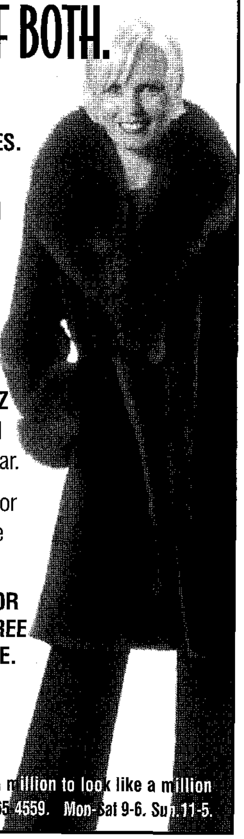
890 SECOND AVE.
BETWEEN 47TH
AND 48TH STREETS, 355-5540
WWW.NINOSPOSITANO.COM

NINO'S
1354 FIRST AVE. BETWEEN 72ND
AND 73RD STREETS , 988-0002
WWW.NINOSNYC.COM



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The glass-roofed garden is lovely year-round and wonderful for parties of up to 40. The private room accommodates 50 diners.

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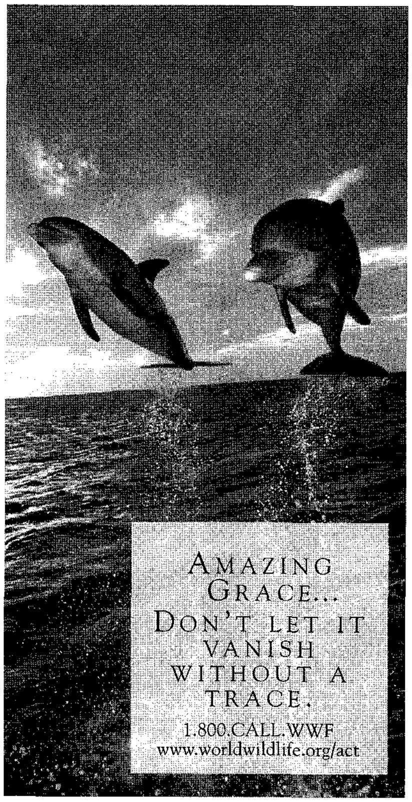
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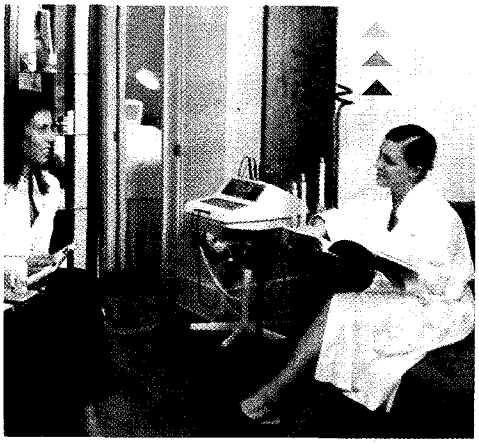

HOLIDAY HOTTIE

Give yourself or someone special the gift of ultimate luxury at **Anushka Spa & Sanctuary** where savvy New Yorkers and Palm Beachers go for slimming, toning, and revitalizing. Try the Holiday Hottie™ —four hours of spa magic that includes a Hot Body Buff, Steaming Oxygen Facial, Warm & Wild Paraffin Manicure, Hot Lava Stone Massage—plus a spicy spa lunch and gift of seaweed soap.

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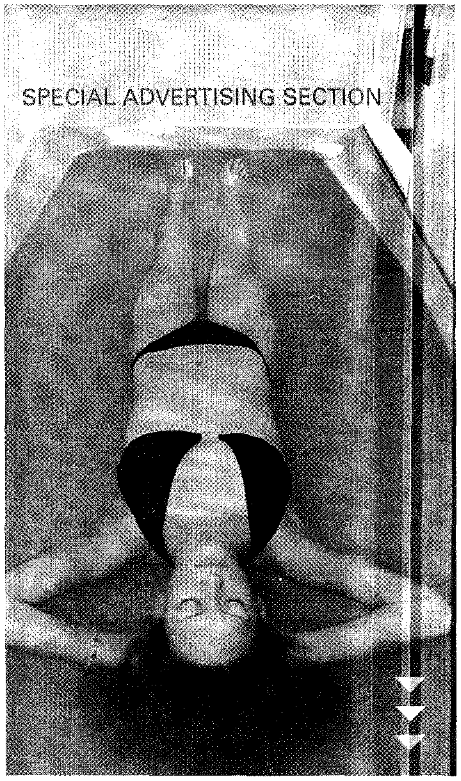

OASIS IN THE CITY

The early December opening of a second **Oasis Day Spa** location is an homage to relaxation and service. Indulge friends and family by giving the perfect holiday party at **Oasis on Park**, *where you can host a unique* event for up to 30 people. Both locations provide the most advanced spa services. Oasis on Park will feature spa manicures and pedicures, a state- of the-art Floatation Tank, Couples and Thai massage rooms, as well as one of the city's top hair stylists, Robert Stuart. "Well-Deserved" packages range from Lunchtime Delight, to Escape or Picture Perfect to Outcall Massage, where the therapist comes to you.

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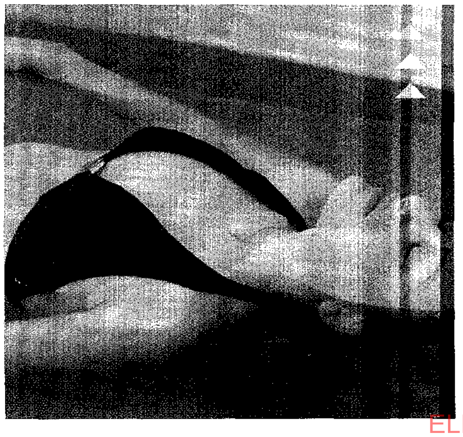

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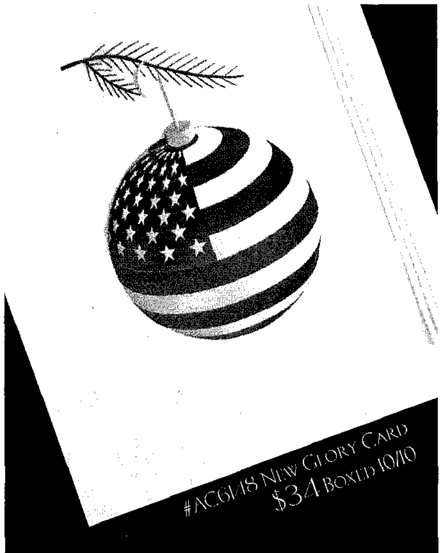

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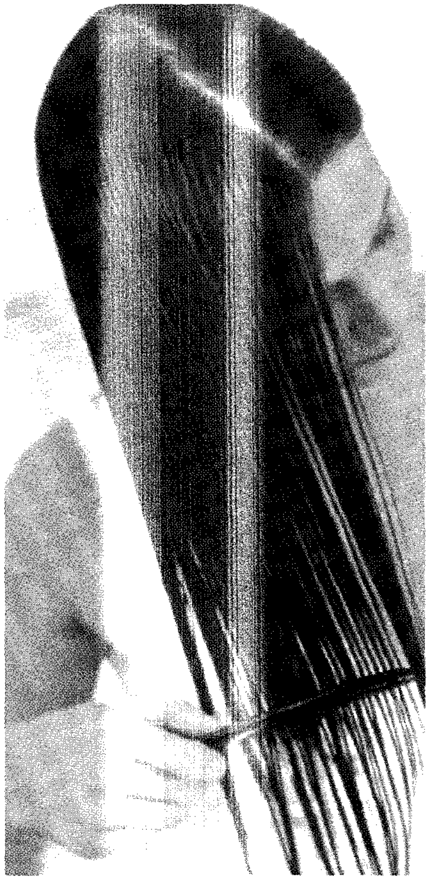
HOLIDAY HAIR



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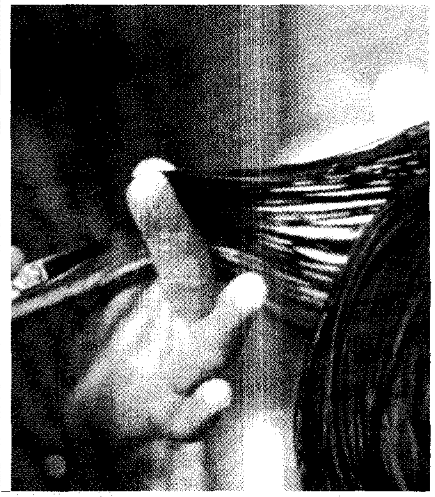

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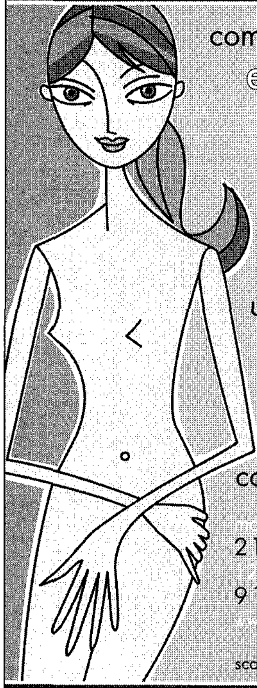

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SPECIAL ADVERTISING SECTION

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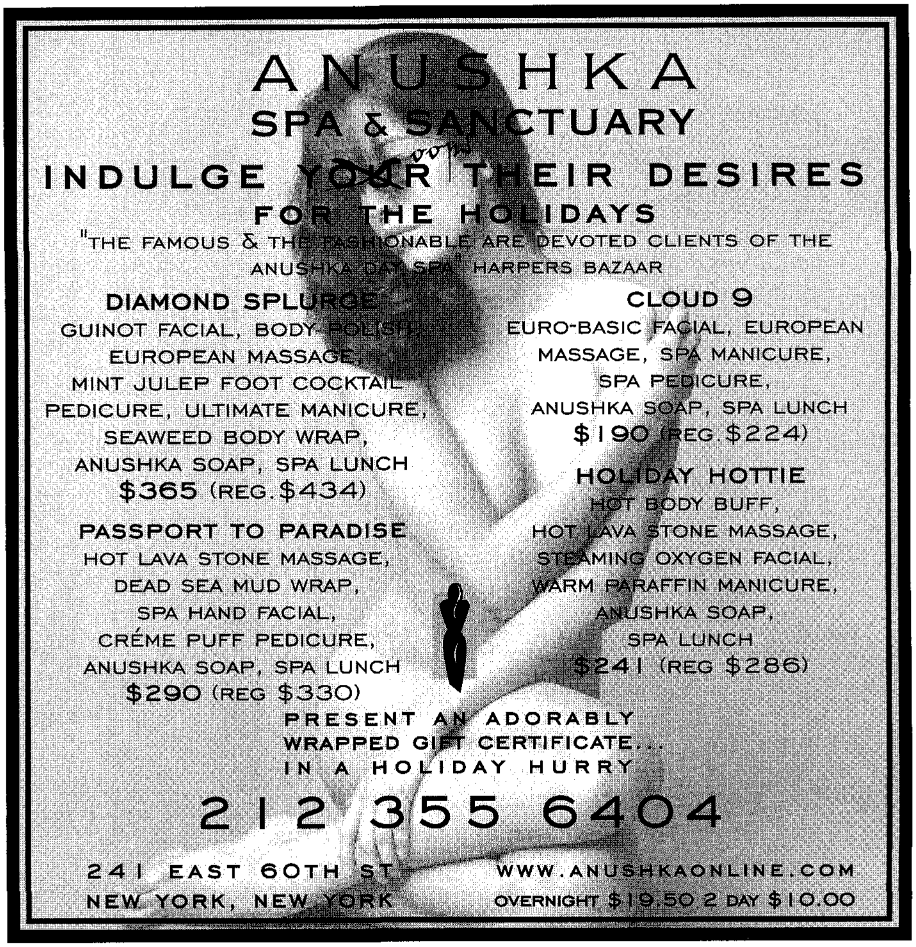

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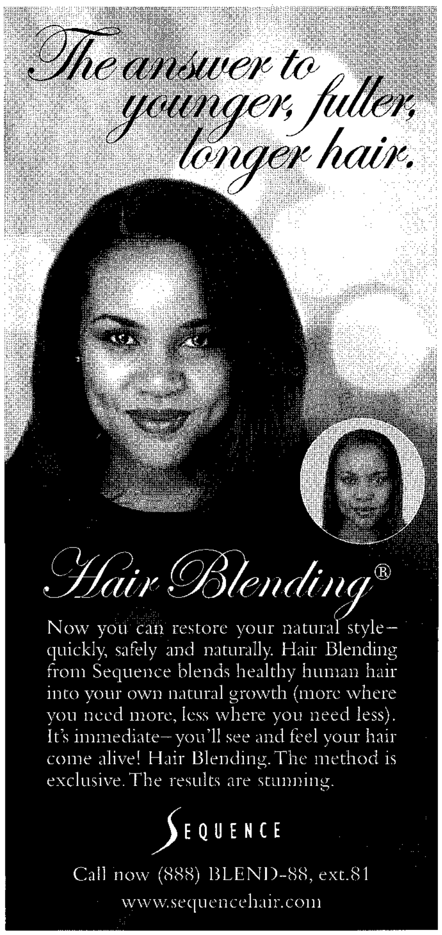

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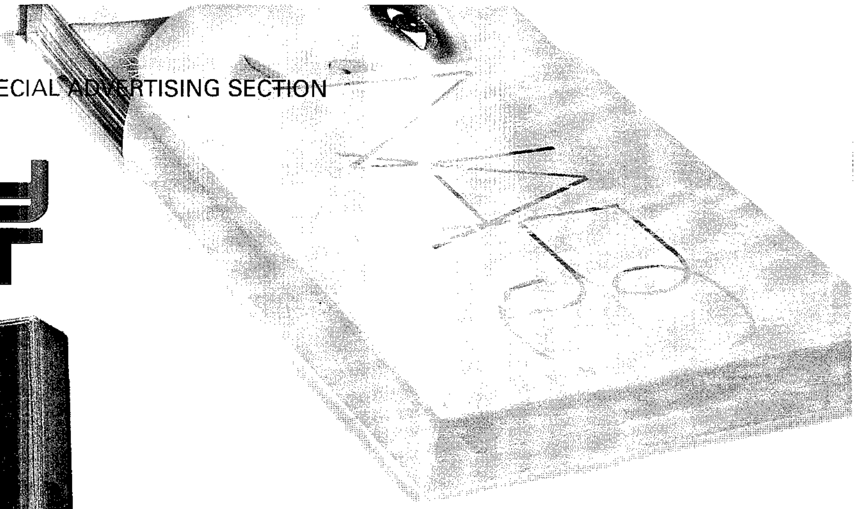

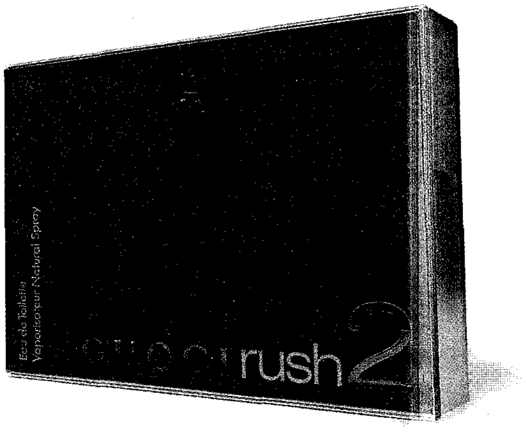

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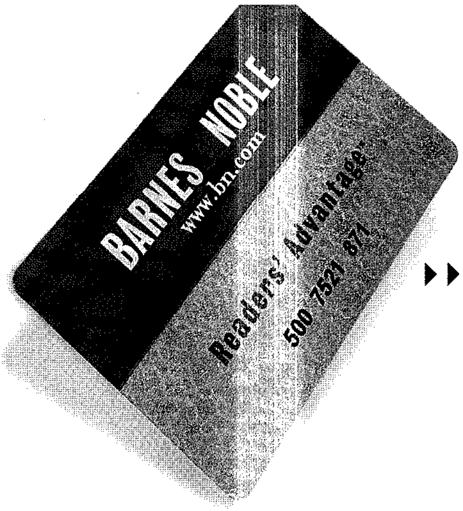
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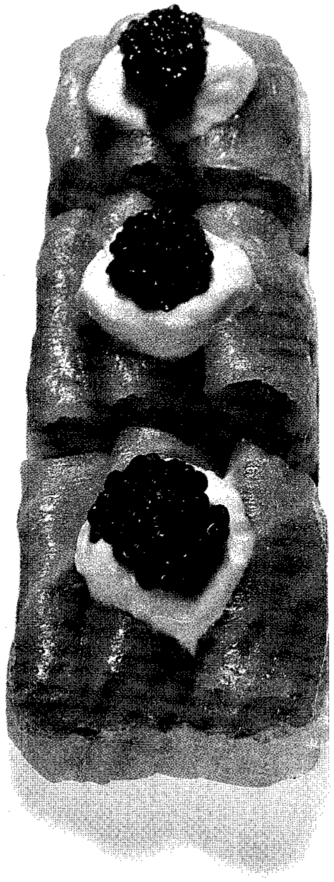

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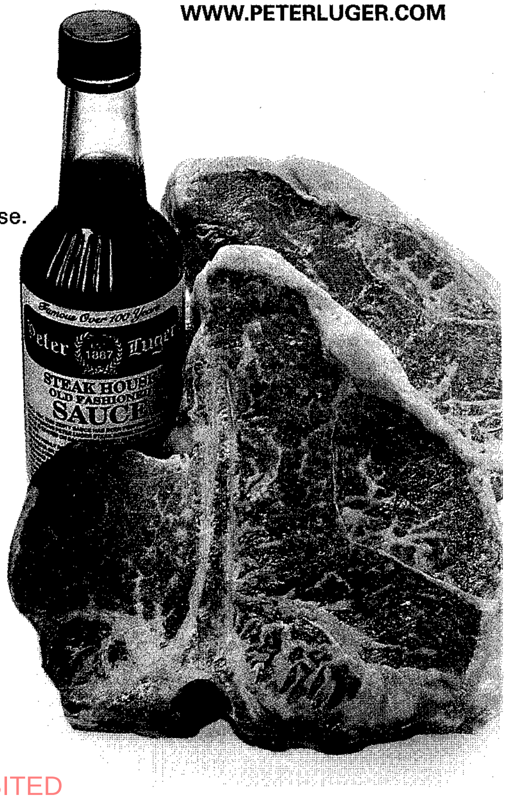
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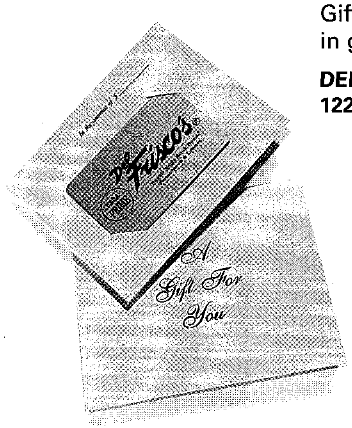
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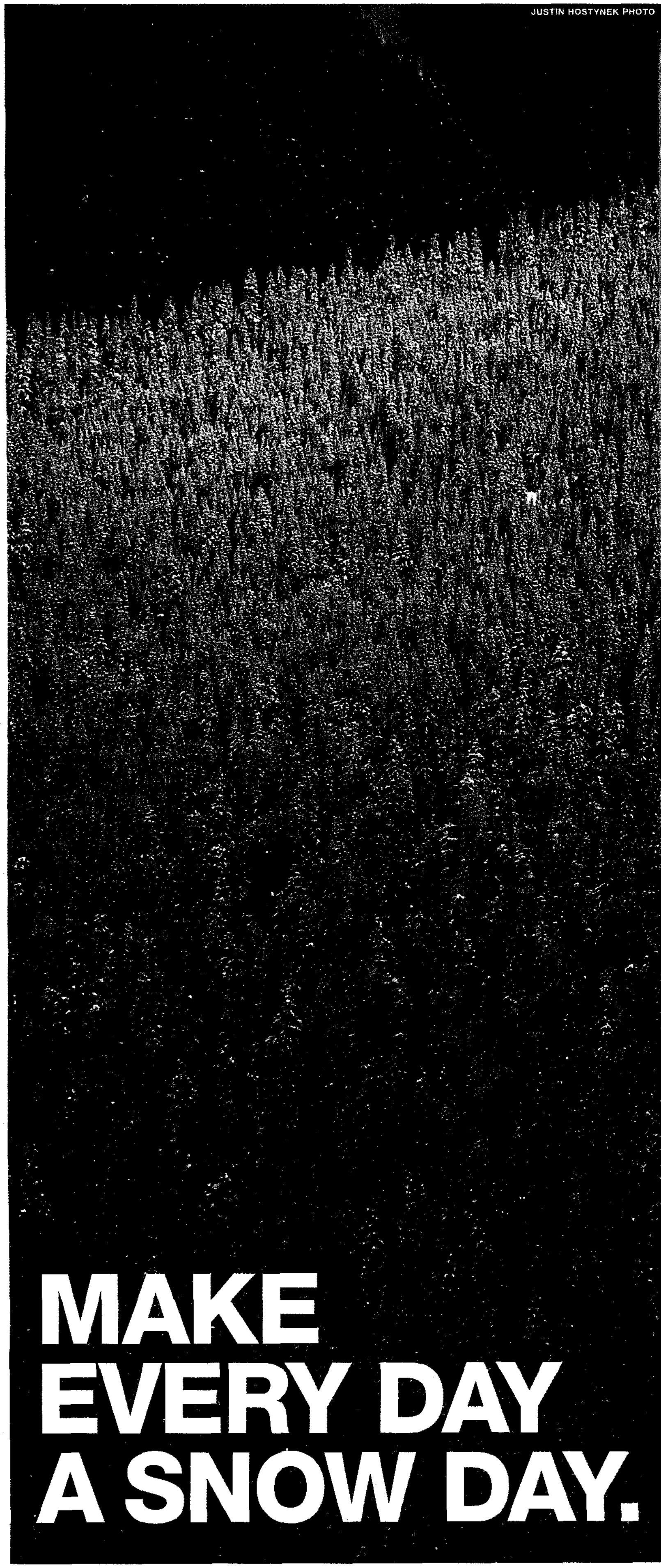
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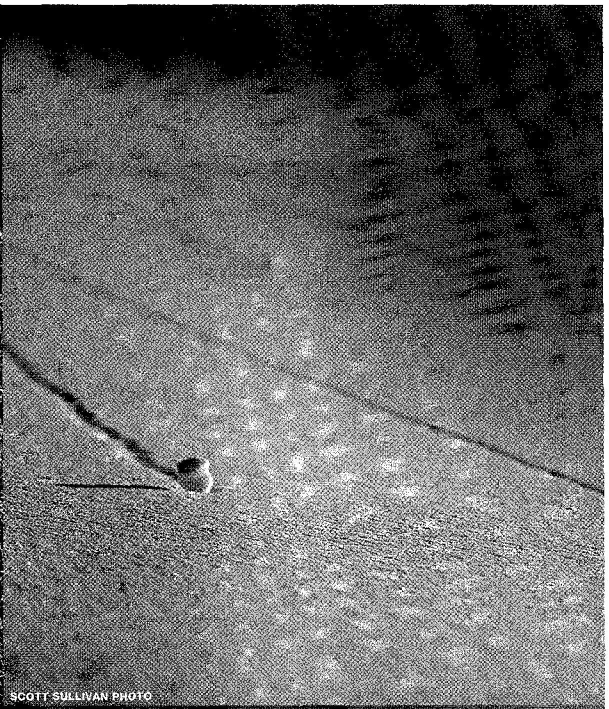

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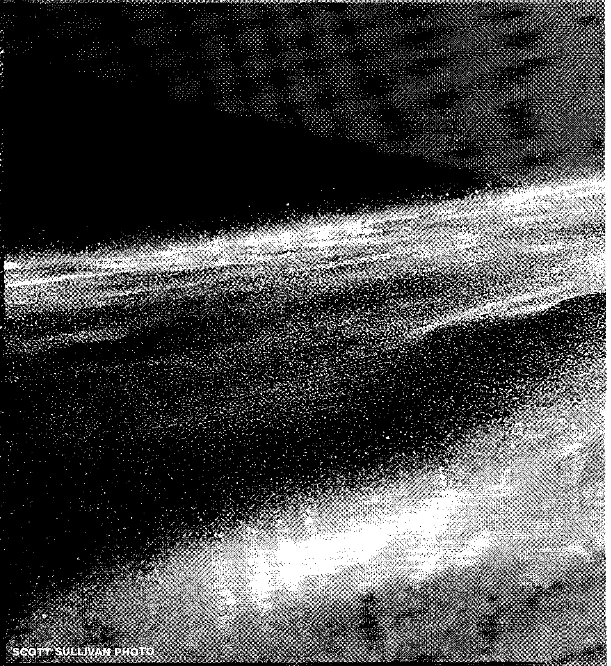

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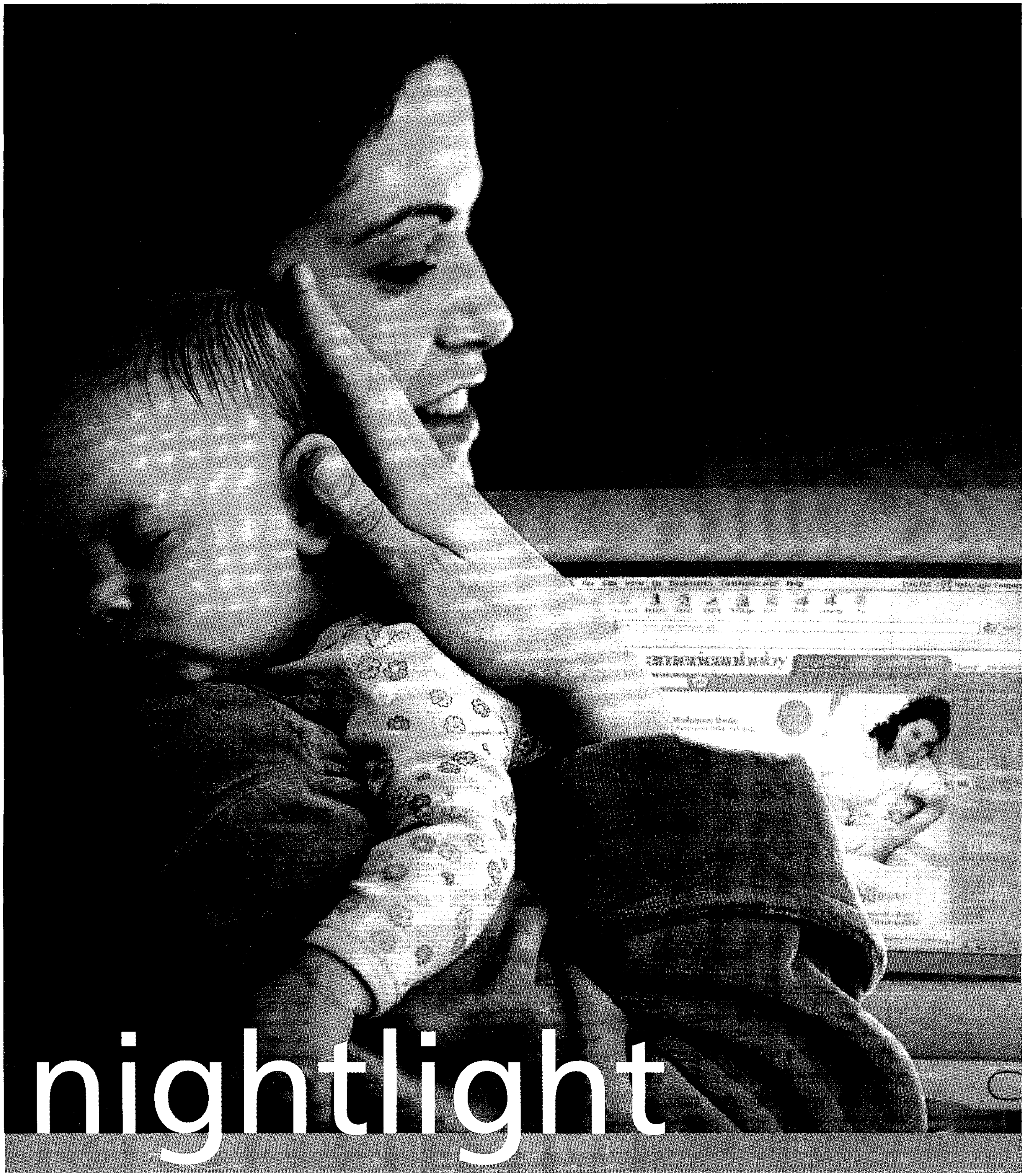

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cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

Thieving Las Vegas: Clooney and Pitt in *Ocean's Eleven.*

MOVIES

Ocean's Eleven

Coming off *Erin Brockovich* and *Traffic*, Steven Soderbergh remakes the Rat Pack's casual-cool heist flick. Brad Pitt, George Clooney, Julia Roberts, Matt Damon, and Casey Affleck provide the wattage. And hey, it's gotta be better than the slapdash (if charming) original. **(Opens December 7; see Peter Rainer's review, page 82.)**

THEATER

The Guys

Bill Murray and Sigourney Weaver pair up for workshop performances of the first play directly confronting the September 11 tragedy. Anne Nelson's drama tracks a fire captain who asks an editor to help him write his men's eulogies, and will be performed, appropriately, just blocks from ground zero. **(December 6 to December 20 at the Flea Theater; call 212-226-2407 to reserve.)**

NIGHTLIFE

Concerts for a Landmine Free World

To put up a good fight against a bad weapon, Nashville bad boy Steve Earle teams with songbirds like Emmylou Harris and Sheryl Crow, as well as Bruce Cockburn. Timeless music for a timely cause. **(December 7 at the Beacon Theatre; see page 158.)**

CLASSICAL MUSIC

Speculum Musicae

This celebration of the decades-long artistic friendship between nonagenarian composers Elliott Carter and Goffredo Petrassi features the U.S. premiere of Carter's Oboe Quartet and the New York premiere of his Askö Concerto. **(December 10; see listing, page 157.)**

BOOKS

Ascending Peculiarity

Edward Gorey, the eccentric genius behind such macabre pleasures as *The Gashlycrumb Tinies* and *The Iron Tonic* (and—*oh! oh!*—the opening credits to *Mystery!*), usually responded to interview requests with "on pain of death." Those he did grant, collected here, reveal the author and illustrator to have been every bit as outrageous as his nasty little books. **(Harcourt, $35; in bookstores now.)**

RESTAURANTS

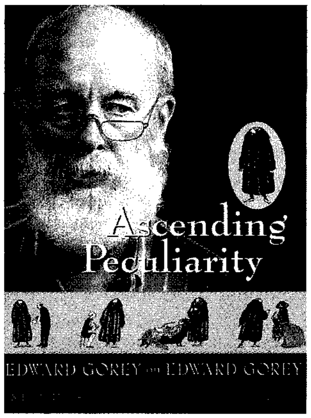
The Aesthetics of Japanese Food

Ikebana for flowers, origami for paper: Japanese culture places an extraordinary premium on the aesthetics of everyday presentation. Hence this weekend symposium of lovely ceramics and their even lovelier contents. Martha Stewart will be on hand, just in case the chefs don't make you feel ham-fisted enough. **(December 6 through 8 at the Japan Society; for information, call 212-832-1155.)**

ART

Darger: The Henry Darger Collection

The American Folk Art Museum continues its inaugural celebration with this collection of 26 large-scale, rarely seen paintings by Henry Darger, the hermetic artist best known for the 15,000-page illustrated epic titled *The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, or the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion.* **(December 11 at the American Folk Art Museum; see listing, page 107.)**



Ascending Peculiarity
EDWARD GOREY ON EDWARD GOREY

TOP five

Hot Chocolates

Hot-chocolate season has arrived, even if it's 60 degrees out. And out of the city's intensely rich and deliciously complex versions of the traditional winter treat, not one is Swiss and not one is a miss.

1. @SQC

Thicker than Mrs. Gloop's accent and richer than Veruca Salt's dad, Scott Campbell's signature drink beautifully balances bitter and sweet. Served in a bathtub-size cup, with fresh whipped cream and a ribbon of dark chocolate. (270 Columbus Avenue, near 72nd Street; 212-579-0100.)

2. City Bakery

Every February, Maury "Cookie Dough" Rubin puts on his mad-scientist coat to concoct flavors like ginger, vanilla-bean, and banana-peel for his hot-chocolate festival. Until then, we'll take his creamy Valrhona version, complete with homemade marshmallow. (3 West 18th Street; 212-366-1414.)

3. Kitchen/Market

Challenging the vogue for thick-and-rich, Kitchen's frothy cocktail of Mexican Ibarra chocolate has a lingering cinnamon flavor. (218 Eighth Avenue, at 21st Street; 212-243-4433.)

4. Jacques Torres

Brand-new ancho-chili-and-chipotle-spiced Wicked Hot Chocolate from the former Le Cirque pastry chef will change anyone's perceptions that this is a drink for the Serendipity 3 set. (66 Water Street, Brooklyn; 718-875-9772.)

5. Payard Pâtisserie

That clever Frenchman François Payard has covered all the hot-chocoholic bases: His American-style is made with skim milk (we're reserving judgment); à la Française is smooth and creamy; and Brésilian is the French plus a shot of espresso. (1032 Lexington Avenue, near 73rd Street; 212-717-5252.)

ROB PATRONITE

MOVIES PETER RAINER

The 21 Club

Set among the blackjack tables and roulette wheels of Las Vegas, Steven Soderbergh's *Ocean's Eleven* remake gets its sizzle from a starry posse of boldface banditos with bedroom eyes.

STARLIGHT: Julia Roberts and George Clooney in Ocean's Eleven.

Ocean's Eleven IS AN ELABORATE heist picture set in Vegas, but the real quarry isn't $150 million-plus in loot; it's the cavalcade of movie stars director Steven Soderbergh parades before us. George Clooney, Julia Roberts, Brad Pitt, Matt Damon, and Andy Garcia are the most prominently featured, and Soderbergh spotlights them as if they were a higher species of hominid. The movie, in a very real sense, is about the privilege, the sexiness, of being a movie star. Certainly it isn't about the heist; never was a McGuffin more of a McGuffin. If there is any incentive to see this film, it's for the same reason many people saw the original, 1960 version with Frank Sinatra and Dean Martin and Sammy Davis Jr.: We want to watch celebs acting real cool. (That version, by the way, doesn't hold up at all; it's the Rat Pack in a mousetrap.)

How much cool this cast actually radiates is another story. Some of its members, such as Clooney and Roberts, epitomize the kind of old Hollywood glamour that would have fit right into the Bogart-Bacall forties. Their attractiveness carries a flagrant sense of sexual entitlement; they know they're sizzling, and they find this knowledge not only exhilarating but funny (and they're sexier for finding it so). One of the ways you can tell *Ocean's Eleven* is really about stardom is in a sequence where Roberts, playing Tess, the bitter ex-wife of Clooney's recently paroled Danny Ocean, accuses him of wasting her life while he was whiling away half a decade in the penitentiary. "How can I get my five years back?" she asks him, though she looks as if she had been pampered by a pasha during all that downtime. I don't think most audiences will complain about such lapses any more than they will object to the movie's highly implausible plotting. (Not having to worry about logic probably made things a lot easier for the screenwriter, Ted Griffin; if he were a *real* bank robber, he'd make Woody Allen's character in *Take the Money and Run* look like John Dillinger.)

Ocean's Eleven
Directed by Steven Soderbergh; starring George Clooney, Julia Roberts, etc.

Baran
Directed by Majid Majidi.
See Movies listings for details.

Proving more of a problem with audiences, at least those that aren't terminally starstruck, may be the way Soderbergh overreaches with some of the other deities, like Pitt, and underreaches with the likes of Don Cheadle—all playing members of the team of eleven Danny Ocean has assembled to simultaneously knock off the Bellagio, Mirage, and MGM Grand. Pitt has often taken chances in terms of the roles he accepts, and he's lighter and looser here than he's been in a while, but he doesn't, despite his star status, have much incandescence; he's glamorous without being terribly interesting either as luminary or as actor. Soderbergh tries to milk Pitt for everything he's worth, and he does the same with Damon, another actor who probably, in a fairer world, would be glossing up movies in featured cameos, as he does here, rather than trying to carry the show. These actors may be stars, but they don't necessarily have star presence, a much more indefinable and yet unmistakable quality. It's what Cheadle, as a Cockney munitions expert, has more of than almost any other performer of his generation, and since he can also act with the best of them, his relegation in this movie (as in so many of his others) to supporting status makes for a real drop in wattage. Bernie Mac, as a crooked card dealer, is another one who makes you long for more because there's so little of him in the movie to begin with. When he feigns being racially insulted during a police grilling, complaining that they might as well call blackjack "whitejack," he's so explosively comic that he exposes as tepid most of the buddy-buddy badinage that passes for wit in this film.

Ocean's Eleven may be a high-stakes Vegas caper movie, but it could just as easily be taking place in cloud-cuckoo land—which is why Elliott Gould, as a daffy kingpin, and Carl Reiner, as a doddering con man back for the big score, fit so well into the fabric. Both are blissfully harmless. There are virtually no guns in the

PHOTOGRAPH BY BOB MARSHAK.

movie, no mouth-breathing Mafia, no killings; even the one big bruising turns out to be a sham. All this is intentional, of course: Soderbergh doesn't want any bloodstains on his magic carpet. He's got the right attitude; gore would be as out of place here as it would be in a frothy musical (which is what, in spirit, *Ocean's Eleven* pretty much is, minus the musical numbers). Soderbergh won an Oscar last year for the overwrought *Traffic,* in the same year he was nominated for *Erin Brockovich,* but his greatest talent, I think, is for something a lot less socially concerned: for example, the jazzy, rum-flavored *Out of Sight,* with Clooney and Jennifer Lopez muscling through the shadows and making do-me eyes at each other. At its best, *Ocean's Eleven* is blessedly inconsequential in that same way—a showy exercise in stylishness. But it's also a rather chilly stylishness. Soderbergh takes literally the notion that in the casinos, you are always being watched; his camera is like a surveillance device homing in on everybody and everything from every angle. In a sense, the pyrotechnics upstage the stars. The romance in this movie is ultimately not about the performers but about the ways in which the camera picks them up. It's a movie in love with surfaces, mirrors, reflections. When we see the glittering fountains in front of the casinos leap and froth as if in celebration of the heist, it carries as much emotional charge as anything the actors do. There's nothing lasting, even as entertainment, about *Ocean's Eleven,* which seems designed to vanish as you're watching it. But it can, at times, be forgettable in a fun way, especially when its funniest performers are caught in Soderbergh's spinning crosshairs.

THE IRANIAN DIRECTOR MAJID MAJIDI, WHO made *The Color of Paradise,* has a marvelous eye for composition, yet the suffering in his films, and there's plenty of it, never seems picturesque. His new film, **Baran**, is about Lateef (Hossein Abedini), an Iranian laborer on a construction site who develops an unspoken ardor for Baran (Zahra Bahrami), an illegal Afghan immigrant trying to pass as a boy in order to support her family. It's an elliptical tragedy in which the fate of its characters takes on a larger significance while never losing its intimacy. When the girl turns away from Iran and goes behind her burka, we are watching not just the donning of a garment but the closing-down of a life. ■

Peter Rainer's reviews can be read online at www.nymetro.com/archive/rainer.

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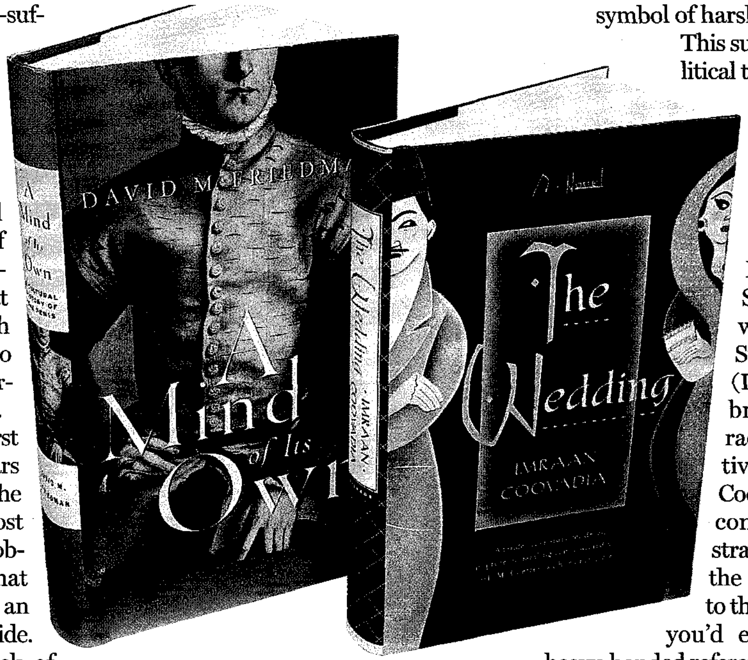
Carnal Knowledge

Two very different books, a romantic novel of India and a cultural history of the male member, come down to one thing: the agony and the ecstasy of sex.

DO YOU LOVE THE WAY YOUR ANcestors did? Imraan Coovadia certainly thinks so. "We love, irrevocably, with our grandparents' hearts," he writes in **The Wedding**, the story of the hilarious and ultimately poignant courtship and early marriage of Ismet Nassin, a young Bombay entrepreneur, and his very reluctant bride, Khateja Haveri. The long-suffering Ismet and the vindaloo-spicy Khateja (a man-hating village beauty) are the grandparents of the novel's narrator. You're told in the book's first pages that their story, a subcontinental *Taming of the Shrew*, will explain the romantically hopeful narrator's own emotional history. If Coovadia never really brings the story back to his narrator's love life at the end of the book, it's easy enough to forgive him: Ismet's struggles to achieve domestic bliss are so entertaining that you'd be distracted, too.



His troubles begin in the novel's first sentence: "Four score and seven years ago my grandfather looked out of the window of his train and saw the most beautiful woman in the world." The obsessive love that blossoms from that first fateful glance leads Ismet on an emotional and social roller-coaster ride. The novel careers from the shack of Khateja's father (who is only too happy to rid himself of his waspish daughter) to a disastrous honeymoon trip in Hyderabad ("I hope you are not thinking to mitigate me," the still-virgin Khateja warns Ismet when he woos her with bread, cakes, biscuits, chocolate, and ginger ale). Coovadia then shows you the couple's nightmarish attempt at setting up house in Bombay with Ismet's perennially put-upon mother, and finally travels to South Africa, where Ismet takes a job partly because he dreams of success, but more because he hopes that the "aboriginal forge Africa would throw them ever more tightly into each another's arms."

You likely will melt long before Khateja does. There are few genres as difficult to bring off as the comic novel of manners, which requires as much compassionate restraint as it does wicked humor: You have to feel for the characters even as you giggle at them indulgently. It's probably easy enough for an author of Indian descent to poke sly fun at the idiosyncrasies of his forebears' spoken English ("What were they thinking? Card-sleevery afoot?"). Less easy and more gratifying is the way Coovadia navigates between a glitteringly amusing tone and something softer, something that often verges on the tender. The latter is particularly evident when the narrator pulls back from the tale of Ismet and Khateja to talk more broadly about India, that "nation of sufferers, suffering under the seven fates and the glaucomal countenance of destiny."

The Wedding
By Imraan Coovadia
Picador; 280 pages; $23.

A Mind of Its Own: A Cultural History of the Penis
By David M. Friedman
Free Press; 358 pages; $26.

Indeed, you get the sense, as you make your way through *The Wedding*, that the novel could be an allegory: Ismet and his fantasies of domestic bliss and entrepreneurial triumph are the sweet representative of pre-partition India, dreaming of freedom; the ever-bitter Khateja—a one-woman version of the "squabbling fiefdoms and hostile tribes quarreling over the land" about which Ismet despairs—is the symbol of harsh historical reality.

This subtle but persistent political theme is well served by the author's tart humor, as is the fairy-tale romance. When one of Ismet's neighbors in Durban names his newborn daughter Lady Mountbatten Soolal, you don't know whether to laugh or cry. Such razor-sharp irony (Lady Mountbatten's brother is called Disraeli) is far more effective and far truer to Coovadia's strengths as a comic writer than the strained coda that brings the story up to 1992. Not to the narrator's love life, as you'd expect, but to some heavy-handed references to modern Indian and African history.

The real ending of Coovadia's novel comes long before the narrator finds himself talking politics with an Indian cabbie in New York City. It takes the form—as all comedic endings must—of a consummation and a wedding. It's a mark of Coovadia's slyness that while the consummation is the long-awaited one between Ismet and Khateja, the wedding is in fact between Ismet and a mild-mannered second wife. However dreamy he may be, he's more of a realist than you may have guessed. Coovadia's debut is pretty dreamy, too; readers should hope for more to come from this real talent.

PHOTOGRAPH BY MICHAEL KRAUS.

NO WEDDING WAS EVER CONSUMMATED without the subject of David M. Friedman's new book. **A Mind of Its Own: A Cultural History of the Penis** has its own kind of sly humor, starting with the way the book looks: It's a good deal longer and thinner than the norm. Friedman, a former reporter for *Newsday* and a contributor to such testosterone-driven publications as *Esquire* and *GQ*, eschews easy laughs. Instead, he delivers substance and wit, ranging confidently over a huge amount of material with just the right tongue-in-cheek distance from a topic that has, as he demonstrates, too often been a matter of life and death throughout much of human history. The book opens with a vivid account of the burning of a German witch who'd been accused of having "knowledge of the Devil's penis"—which was, apparently, "as cold as a piece of ice."

Friedman's aim is to "make intellectual and emotional sense of man's relationship with his defining organ"; that his chapters bear names like "The Battering Ram," "The Measuring Stick," and "The Punctureproof Balloon" suggests what may be at the heart of that relationship: power, authority, competence. Anxieties about these crucial ingredients of man's self-image through the ages are evident in the impressive array of material the author assembles here. There are analyses of "the Roman penis" versus "the Christian penis," black penises versus white penises, and consultations with authorities ranging from Saint Augustine to Freud to "today's erection entrepreneurs." (To his credit, Friedman is skeptical about man's latest chemically based endeavors to control his member, "replacing the finicky original with a more reliable model.")

A Mind of Its Own does indeed have a very widely read mind of its own: I can't think of the last time I read a book where "Tertullian" and "testicles" (to say nothing of "Shere Hite" and "Adolf Hitler") rub up against each other in the index. Friedman's ability to move between highbrow and low, erudite and everyday, will make his book an ideal vehicle for breaking down the barriers to talking (or just thinking) about something that remains, even today, stubbornly unmentionable in public. I, for one, was deeply gratified to make the acquaintance of the Dutch painter Maerten van Heemskerck's *Man of Sorrows*, which shows, as Friedman delicately puts it, "the resurrected Jesus with a tumescent penis." And some of us thought *we* had a hard time walking to the bathroom when we got up. ■

Daniel Mendelsohn's reviews can be read online at www.nymetro.com/archive/mendelsohn.

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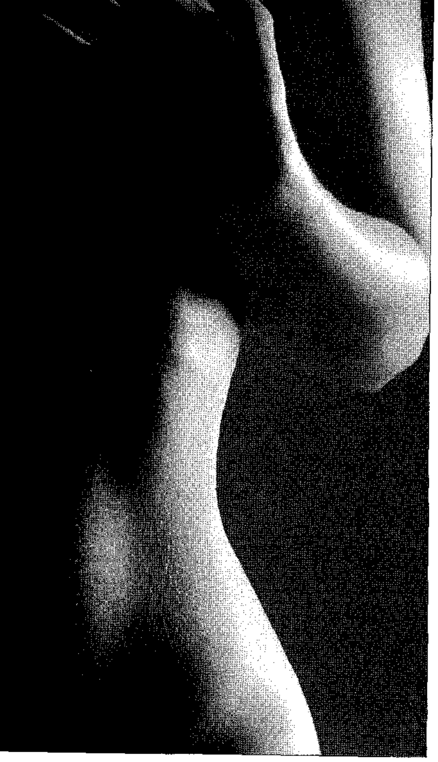

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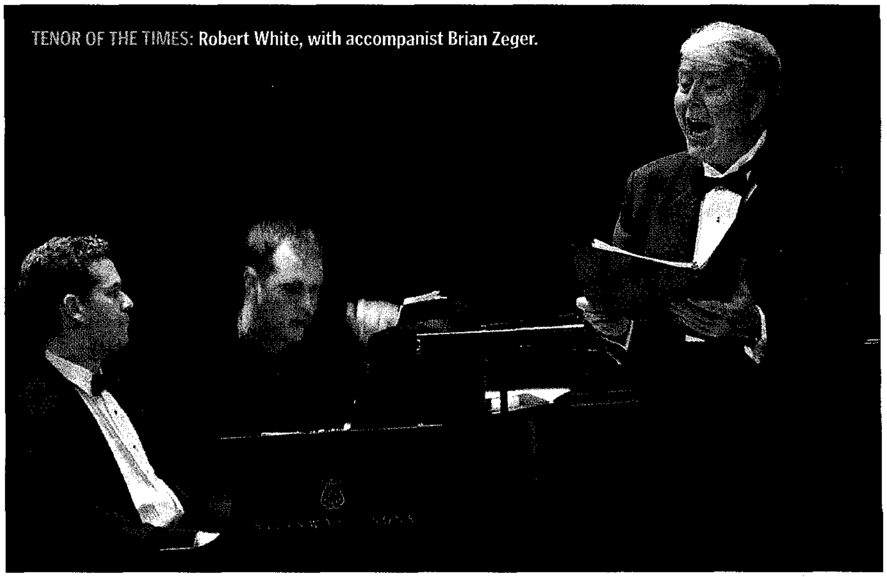
New (Not Improved)

For tenor Robert White, nineteen American composers produced an evening of songs that heralded the return of tonality, if not feeling; the Met's *Meistersinger* provides welcome warmth.



TENOR OF THE TIMES: Robert White, with accompanist Brian Zeger.

THE AMERICAN ART SONG, MOST would agree, has not exactly flourished in recent years. Even if the dissonant styles that once prevailed in academic circles did not have the total stranglehold on new music that some would like us to believe, musical fashions in this country hardly encouraged composers to write the sort of songs that audiences wanted to hear or singers liked to sing. All that has changed with the return of tonality, or so the latest orthodoxy goes, and a golden age of American song can now begin. Taking a brave step to help make it happen, **Robert White** recently sang an ambitious recital with Brian Zeger at the piano: nineteen new songs by as many American composers, all of them the tenor's colleagues, and commissioned for White by the Metropolitan Museum of Art.

Well, if a new day has dawned, there was only a faint hint of it in this noble, well-intentioned project. Perhaps American composers do not have much to sing about right now, or perhaps songwriting still doesn't come naturally to them, but most of the material on the program struck me as pretty characterless and lacking in expressive urgency. The exceptions were by older composers who never lost sight of their aesthetic goals, no matter which way the winds of fashion blew over the years. Ned Rorem, of course, is an indefatigable song composer who has enriched the genre incomparably, and "He Will Not Hear" is typical of him: unsentimental, exquisitely observed and text-responsive, elegant, and emotionally penetrating. So too is Milton Babbitt's "A Lifetime or So," a delicious pop dalliance by this mandarin of serialism, but no less bejeweled or carefully structured than his "serious" music. Richard Hundley's many songs may be too close to parlor balladry for some tastes, although singers adore them and they will relish the sly humor of "How Pleasant It Is to Have Money."

The younger composers had less to offer, although the uninhibited neo-romantic style of Lowell Liebermann goes down well with me because it is so unself-conscious and applied with such skill. And the melodically rich vocal line of his Whitman setting, "On the Beach at Night," is a real gift to a singer. Daron Hagen is another composer with a genuine lyrical talent and, in "Ghost Letter," a feeling for what a voice can do best. I'll draw the veil of charity over those songs that seemed lackluster or downright feeble—a fair amount of dross is inevitable at any concert of new music, even when the composers include such nodding notables as Corigliano, Bolcom, Del Tredici, and Menotti.

Robert White
Recital by the tenor, accompanied on piano by Brian Zeger, of new songs by Ned Rorem, Milton Babbitt, etc., at the Metropolitan Museum of Art.

Die Meistersinger von Nürnberg
Metropolitan Opera production of the opera by Wagner, conducted by James Levine, staged by Otto Schenk, starring James Morris.
See Classical & Dance listings for details.

White sang all nineteen songs with the interpretive sensitivity and musical care that have been his trademarks for many years. His sweet, rather small Irish-style tenor sounds a bit dried out these days—he has been singing professionally for nearly 60 years, after all, beginning as a boy alto on radio. Even at that, I wonder what other singer of any age could handle so many different styles with comparable ease, confidence, and sheer charm.

THE COMMUNAL ENERGY THAT WARMS WAGner's **Die Meistersinger von Nürnberg** is especially needed right now, and that spirit glows brightly in the Metropolitan Opera's current revival, even if the details sometimes disappoint. Otto Schenk's traditional direction and Günther Schneider-Siemssen's storybook sets may not comment on the work with any special distinction or originality, but they get the job done efficiently and give the singers plenty of leeway to express themselves. James Levine does not plumb the score's expressive depths with the intellectual insight and expressive wisdom of the great *Meistersinger* conductors of the past, but I suppose that is my problem. He continues to be the audience's hero, and his famous orchestra is certainly in top form.

Wagner connoisseurs who dote on portrayals of Hans Sachs, the kindly cobbler-

PHOTOGRAPH BY HIROYUKI ITO.

poet who is the opera's central figure, have long been curious to see the part sung by James Morris, the Met's preferred Wotan of the past fifteen years. The bass-baritone has finally obliged, pacing himself shrewdly and moving comfortably about the stage to give a pleasant performance that satisfies the role's generalities without illuminating its complexities. Following suit, Eike Wilm Schulte plays Beckmesser as a silly old pedant rather than the subtler character he really is, while the young lovers sung by Solveig Kringelborn and Johan Botha are models of fairy-tale tranquility. There is a great deal more to *Die Meistersinger* than the Met cares to show us, but it's still good to have this people-friendly opera on hand right now.

As it happens, the Met broadcasts begin December 8 with *Meistersinger*, and to celebrate Texaco's 61-year sponsorship of these Saturday matinees, the company has just released a two-CD package with selections from that inaugural 1940–41 season. All sixteen performances have long been popular with collectors of live Met material—most have circulated unofficially over the years, and several have turned up complete on the opera company's own historic broadcast series. For those who can afford the $150 price tag, the Met versions are the ones to have, derived from the best sources, painstakingly engineered, and provided with elaborate documentation.

Opera fans interested in the past or with long memories will need no encouragement to investigate these generously filled discs. The classic Wagner pairing of Kirsten Flagstad and Lauritz Melchior in *Tristan* and *Tannhäuser*, Ezio Pinza's Figaro, Lily Pons as Marie in *Daughter of the Regiment*, Jussi Björling and Zinka Milanov in Verdi's *Ballo*, Giovanni Martinelli's Otello, Licia Albanese's Butterfly, Bruno Walter conducting *Fidelio*—all that and much more may be sampled here, chosen and annotated with care by David Hamilton. I only question the mediocre tenor Bruno Landi in preference to baritone John Charles Thomas, who sang Figaro in *The Barber of Seville* that afternoon, but let's not quibble. This was a banner Met season, and one can only hope that the broadcasts of 2001–02 will boast half as much vocal glamour. The discs are available with a donation of $150 to the Metropolitan Opera and can be ordered by phone at 212-362-6000 or online at www.metopera.org. ■

Peter Davis's reviews can be read online at www.nymetro.com/archive/davis.

IN BRIEF

Television | John Leonard

- **The Seventh Stream** (DECEMBER 9; 9 TO 11 P.M.; CBS), written and directed by John Gray, is a "Hallmark Hall of Fame" variation on Hans Christian Andersen (*The Little Mermaid*) and John Sayles (*The Secret of Roan Inish*), with Scott Glenn as a despondent Irish widower, Fiona Shaw as a storekeeper, Eamon Morrissey as comic relief, and Saffron Burrows as the magical sea creature who transforms their fishing village. Beautiful and lugubrious, like the coast of Connemara and Saffron herself.

- **The Day Reagan Was Shot** (December 9; 9 to 11 P.M.; Showtime), with Richard Crenna as the president, and a superb Richard Dreyfuss as control-freak Alexander Haig, who decided he was in charge while everybody else sought to deceive the public and the Soviets, is as stylish as *Thirteen Days* when executive producer Oliver Stone isn't hitting us with his big stick.

- **With the Filmmaker: Portraits by Albert Maysles** (December 10; 8 to 8:30 P.M.; IFC) debuts with the director of *Gimme Shelter* spending quality time with Martin Scorsese, after which Maysles will investigate Wes Anderson, Robert Duvall, and Jane Campion.

- **The Pretender: The Island of the Haunted** (December 10; 8 to 10 P.M.; TNT) is a mishmash of Oedipal flimflam, child ghosts, mystic scrolls, swarthy villains, and lousy writing—and an insult to the series from which it humorlessly devolves.

- **Into the Arms of Strangers: Stories of the Kindertransport** (December 10; 8 to 10 P.M.; HBO) deserves the Oscar it won last March for best documentary feature: an absorbing account not only of the thousands of children who fled from Nazi Germany to foster homes in England after *Kristallnacht* in 1938, but of what became of them afterward and what they think about it now.

- **Taking Back Our Town** (December 10; 9 to 11 P.M.; Lifetime) stars Laura Innes and Ruby Dee in the true story of two women who took on a Japanese petrochemical corporation, and state and local politicians, to save their Louisiana town from toxic poisoning. ■

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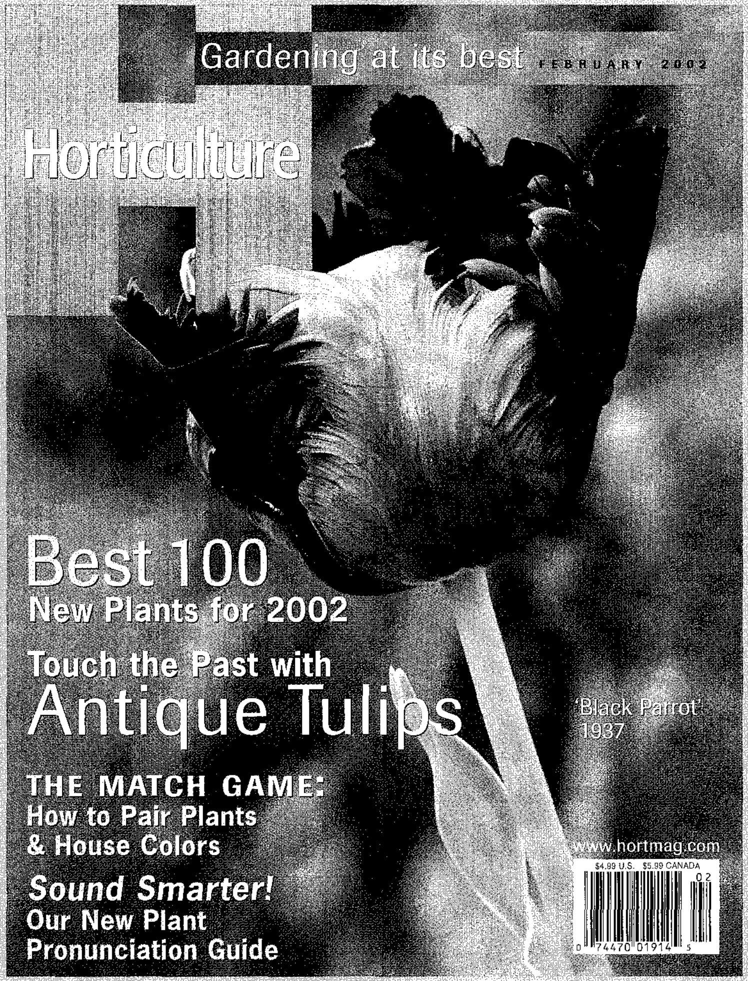

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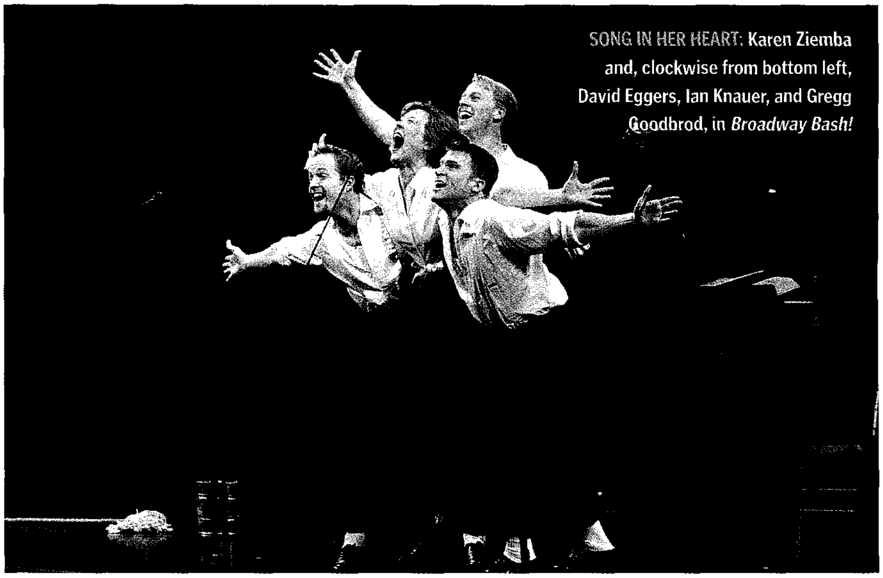
THEATER JOHN SIMON

Heart Songs

Diva power fuels a concert of memorable gems from (mostly) forgotten shows; with *Streets of New York,* the Irish Rep treads where no one really needed to tread.

THE ENCORES! FOLKS PUT ON **Broadway Bash!** for two tantalizing performances. It was a smorgasbord of appetizers: deserving songs from musicals of all periods susceptible of revival via scarcely more than a Heimlich maneuver. Some forgotten, some not, some better than others, all proved welcome in the expert renditions accorded here. Kathleen Marshall's mini-choreography, Rob Fisher and his maxi–Coffee Club Orchestra, plus rousing performances proved quite enough to efface for two winged hours any worries about terrorism or the state of our theater.


SONG IN HER HEART: Karen Ziemba and, clockwise from bottom left, David Eggers, Ian Knauer, and Gregg Goodbrod, in *Broadway Bash!*

Every cast member (except one, whom I leave unnamed) had his or her unique way with a song: What joy were chirpy and sassy Kristin Chenoweth, who need only let her somewhat babyish speaking voice catch up with her full-fledged singing one and her heart-stealing presence; subtly understated but, when required, electrifying Donna Murphy, who will transmute a merely pleasant song into a showstopper; beautiful Vanessa L. Williams, who sings as sexily as she moves and made "Lazy Afternoon" a renewed reason for reviving *The Golden Apple,* from which it stems. Also, charismatic Randy Graff, who can get as much out of one number as someone else from an entire recital; Karen Ziemba, who could teach champagne how to effervesce; and Alix Korey and Melissa Errico, coruscant in comic offerings.

Broadway Bash!
Presented by the Encores! series at City Center.

The Streets of New York
Musical adaptation of the play by Dion Boucicault. See Theater listings for details.

The men were right up there with them: dashing Howard McGillin, protean Jason Danieley, roguish Gary Beach, full-throated Jubilant Sykes, and impish Christopher Fitzgerald were all spic-and-span, the chorus supplying stout and stylish backup. Call it a concert, call it a bash, it was nothing to be the least bashful about.

CHARLOTTE MOORE AND HER ASSOCIATE, CIArán O'Reilly, have come up with worthy offerings at their Irish Repertory Theatre, but with her musical adaptation of Dion Boucicault's nineteenth-century melodrama **The Streets of New York**, they come a whopping cropper. For starters, there already exists a very pleasant 1963 musicalization by Barry Alan Grael and Richard B. Chodosh. Furthermore, the IRT's tiny, L-shaped auditorium and stage are inhospitable to musicals. Still, irksome necessity could have been mother to invention if there weren't so much low camp and Moore were more than a Sunday composer-lyricist.

The opening choral number held out hints of *Sweeney Todd,* but the rest was Victorian music hall–cum–Gilbert and Sullivan pastiche from an accidental tourist in the realm of songwriting. The lyrics tended to stuff like "I thought of you today / And let me say / If I may" and "See how my heart is yearning / See how my soul is burning," whose grinding out was reciprocated by the hearers' teeth. The melodies are recommended to street organ-grinders, if any still exist.

The plot revolves around the greedy banker Bloodgood, who, in an economic crisis, misappropriates the lifetime savings of Captain Fairweather, causing his apoplexy and premature demise. Bloodgood's sidekick, Badger, escapes with the bank draft to California and returns twenty years later to blackmail his former boss. Fairweather's distraught widow, unemployed son, and lovely daughter, Lucy, are reduced to shopgirlhood, are joined in penury by their neighbors, the hapless Puffy family. Lucy's aristocratic suitor, Mark Livingstone, has lost his money in another financial panic and may have to lovelessly marry Bloodgood's scheming daughter, Alida, on whom the fortune-hunting Duke of Calcavella has his rapacious eye. And so on.

Hugh Landwehr's scenery, in straitened circumstances like the dramatis personae, at least manages an endearingly naïve tenement fire; Linda Fisher's costumes face up no less unflinchingly to a spartan budget. The cast prances, postures, and palpitates appositely, fully aware that real acting would be de trop. It is all of a piece, though I hesitate to say of what. ■

John Simon's reviews can be read online at www.nymetro.com/archive/simon.

PHOTOGRAPH BY G. GOODSTEIN.

Art | Mark Stevens

Brazil: Body & Soul

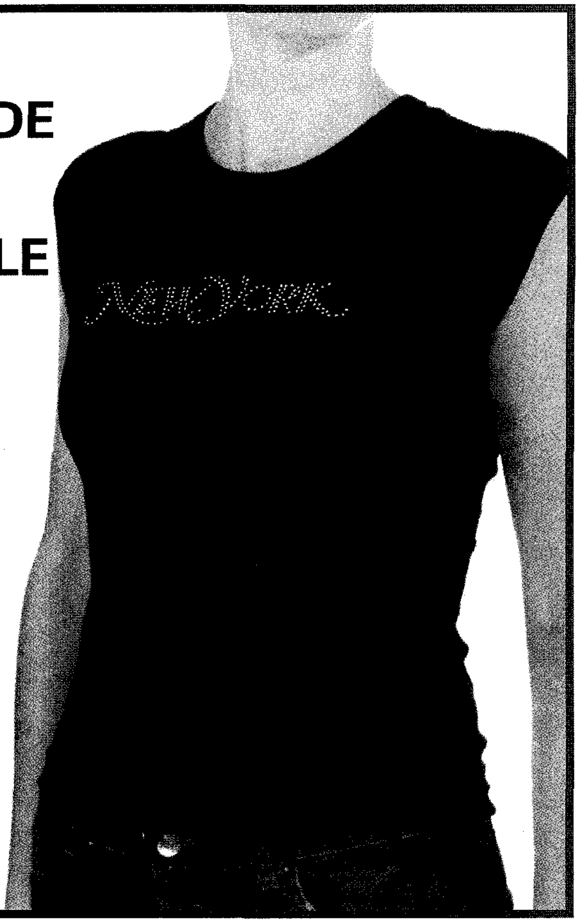
At the Solomon R. Guggenheim Museum; through 1/27/02. See Art listings for details.

WE FORGET THAT MANY GREAT WORKS OF ART were not created for the mausoleums we call museums. They were made not to be laid out for inspection, like butterflies stilled, but to be put to use. Often, such works were intended to be held in the hand and moved—to shake, rattle, and roll. In **Brazil: Body & Soul** at the Solomon R. Guggenheim Museum, the poignancy of objects removed from their origins seems particularly acute, for Brazilian art lives to move.

It could hardly be otherwise. Three powerful traditions clash and collude in Brazil, creating a restless, mongrel intensity that is felt both physically and spiritually. Each tradition—indigenous, African, and Roman Catholic—independently has a strong visceral sense of the body. Each has been forced into new forms by the pressures of Brazilian history. The excitement of Brazilian art comes from the mix-up. The organizers, led by Edward J. Sullivan of the Department of Fine Arts at New York University, include some video clips to emphasize this movement and cross-fertilization. It would be a mistake, for example, to look at carvings of the saints as static. Many were paraded through the streets as processional figures.

There is a mesmerizing "too-muchness" to Brazilian art, which overwhelms ordinary reality. In Mardi Gras, the outlandish costumes and ceaseless dancing overload the senses, creating a physical trance—a soulful bliss. The visual vocabulary of the Baroque and rococo, which the Europeans brought to Brazil, also lends itself to sublime extravagance. Amid the spirals of the Guggenheim, the organizers have actually brought to New York a magnificent altarpiece—a vision of gold from the Benedictine church of São Bento de Olinda. The altar is an astonishing sight as it swirls and smokes upward in the rotunda of a celebrated modern building. What a clash between "altars"—a golden calf placed in the temple of modernism.

Not surprisingly, the presentation is often ungainly, chaotic, and subversive—like the subject. Even the light of the Guggenheim is transformed, its walls blackened and its radiance dimmed to churchy darkness. (I'm surprised no one added incense and the perfume of jungle plants.) Visitors in a modern masterpiece can move between the white-bread platitudes of Norman Rockwell—the other show on view—and south-of-the-border extravagance. And then walk into New York. What a world. ■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Romagna Holiday

There are hundreds of cookie-cutter Italian restaurants in New York. Thanks to a chef obsessed with his hometown cuisine, Via Emilia isn't one of them.

GNOCCO LOCO: Via Emilia's down-home dish.

SOMETIMES, IN THE HOPE OF REviving a flagging fortune, standing out from the crowd-pleasing pack, or for the sake of nostalgia, an enterprising chef-restaurateur will pursue a culinary path paved with the taste memories of dishes he grew up with, expecting the dining public to eagerly follow. And sometimes it does. But just as often, as Seinfeld learned on the Babu episode, wherein Jerry persuades the hapless Babu to serve the food of his homeland, ultimately driving him out of business, the plan backfires. Or consider the real-life example of Gyroland, a talented Turkish kitchen that cautiously padded its kebab-and-meze menu with pizza and Philly cheese steaks, before bravely casting off its fast-food trappings and becoming Tarabya, a full-fledged Turkish restaurant. It didn't take. The last time we swung by, it had metamorphosed yet again—this time, into Yo Sushi.

We wish better luck to William Mattiello, a chef and restaurateur from Modena who spent the past eight years playing it safe with a greatest-Italian-hits menu at Trattoria i Pagliacci. Last month, Mattiello renovated the casual pasta parlor, trading in its signature clown paintings for an uncluttered look of exposed brick and varnished wood, and reopened it as **Via Emilia**, an impassioned return to his culinary roots.

Via Emilia
240 Park Avenue South,
near 20th Street
(212-505-3072).

There are worse places to launch a cooking career than Emilia-Romagna, a region that's famously blessed with spectacular raw ingredients and renowned culinary traditions, both of which Mattiello's incorporated into his new menu. A poster in the foyer of someone making tortellini (the Emilia-Romagna pasta shape inspired, it's said, by Venus's navel) sets the delicious new tone. It only makes sense, then, to start with tortellini in brodo, the soothing Italian equivalent of matzoh-ball soup, in which crimped, delicately chewy pork-stuffed pasta pockets float in a simple chicken broth enhanced by a tableside sprinkle of grated Parmigiano-Reggiano, Emilia-Romagna's most celebrated export.

Those same homemade tortellini reappear in a thick cream sauce, modestly portioned but immodestly rich. Tortell*oni* are supersized tortellini, and here they come stuffed with pleasingly bitter spinach and ricotta in a mild, chunky tomato sauce; with roasted chicken and wild mushrooms in pungent truffle oil; and with slightly sweet pumpkin in butter and sage. The regional specialty of gnocco fritto, puffy fritters served with a platter of expertly sliced cured meats, is street-festival fried dough gone to finishing school. Calzagatti, a latkelike disk of crispy polenta, is stuffed with a soffritto of kidney beans, pancetta, tomatoes, and onion, and served beside a wedge of taleggio over a layer of thin-sliced coppa. It's a still life of Italian flavors, and infinitely more interesting than the cotechino, a soft, mild hunk of Modena sausage on a bed of listless lentils.

Modena is the birthplace of balsamic vinegar, which makes an inspired appearance in the smoked-duck salad. It's less successful in a monochromatic linguine special served in a sauce of vinegar and garlic cloves that ends up tasting very little like either. The lasagna's another story: crumbly with meat and bolstered with béchamel, oozing and succulent in a way that would scandalize those well-meaning folks at Lean Cuisine.

Notice a pattern? The food Mattiello grew up with isn't exactly light. But if you prefer to eat that way, try one of the seafood entrées. There was an early run on bluefish one night, so we settled for the salmon special with low expectations. (Honestly, how often is salmon truly special?) This one was moist and tender, marinated in wine and tomatoes, baked in parchment paper, and served with dark-roasted potatoes. Another happy surprise was the cosciotto d'agnello. We imagined a rib-sticking hunk of meat, caveman food, but got instead a relatively dainty plate of almost transparently thin slices of herby, gamy lamb, blanketed with cannellini beans, tomatoes, and mushrooms.

For dessert, there's a light, fluffy tirami su, and a wineglass full of lovely hazelnut gelato drenched in espresso, both holdovers from the restaurant's previous incarnation, and neither particularly Emilia-Romagnan. But they're vastly preferable to the unfathomable mud pie, an uncharacteristic sop to the American appetite. "To me, this is a bit of a gamble," says Mattiello about his new culinary direction. "I'm very proud, very excited, a bit scared." He needn't be. There's no place, after all, like home. ■

Via Emilia, Lunch, Monday through Friday, noon to 3 P.M.; dinner, Monday through Thursday, 5 P.M. to 11 P.M., Friday and Saturday to 11:30 P.M. Appetizers, $4.50 to $7.50; entrées $7.50 to $15. Cash only.

Previous weeks' restaurant reviews can be read online at www.nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

Edited by Ben Kaplan

This Week's Releases

B-52
German documentarian Hartmut Bitomsky traces the 50-year history of the military's workhorse plane. (1 hr. 48 mins.: NR) • Opens 12/5.

Baran
Oscar-nominated director Majid Majidi's film is set on a construction site in Iran, where a local boy falls in love with a female Afghan laborer in drag. (1 hr. 33 mins.: NR) • Opens 12/7.

The Business of Strangers
Stockard Channing and Julia Stiles square off in writer-director Patrick Stettner's debut film about after-work office politics. (1 hr. 23 mins.: R) • Opens 12/7.

Eban and Charley
Writer-director James Bolton's debut film is a love story about a 29-year-old man and a 15-year-old boy set in the Pacific Northwest. (1 hr. 28 mins.: NR) • Opens 12/7.

Final
Denis Leary awakens in an insane asylum in *Big Night* co-director Campbell Scott's film. The question is—is he mad? With Hope Davis. (1 hr. 51 mins.: NR) • Opens 12/7.

In July
A Hamburg physics teacher pursues a mysterious Turkish woman from Germany to Istanbul in writer-director Fatih Akin's fantastical romance film. In German, with English subtitles. (1 hr. 40 mins.: NR) • Opens 12/7.

No Man's Land
Three soldiers, two Bosnians and a Serb, are stuck between enemy lines during the Bosnian war in writer-director Danis Tanovic's absurdist debut feature film. (1 hr. 37 mins.; R) • Opens 12/7.

NO CURE FOR CAMERAS: Denis Leary in *Final.*

Ocean's Eleven
Steven Soderbergh directs an all-star cast in this remake of the Rat Pack's 1960 Las Vegas heist film. With George Clooney, Brad Pitt, Julia Roberts, and more. (1 hr. 45 mins.: PG-13) • Opens 12/7.

Princesa
A downtrodden Brazilian call girl heads to Milan for a sex change and ends up falling in love with a married businessman instead. Directed by Henrique Goldman; in Portuguese and Italian with English subtitles. (1 hr. 36 mins.: NR) • Opens 12/7.

You Are Here
New York writer-director Jeff Winner's debut is about Moe, a directionless 30-year-old painter who lives, and sometimes works, in the East Village. (1 hr. 26 mins.: R) • Opens 12/4.

New Films

ABCD
Writer-director Krutin Patel's film centers on an Indian family—a traditionalist widower, a rebellious daughter, and a thoughtful son—readjusting to life after a move to New York. (1 hr. 56 mins.; NR) • 6; 22.

The Affair of the Necklace
Hilary Swank stars in this overstuffed, creaky historical epic set in pre-Revolutionary France. She plays the real-life Jeanne de la Motte-Valois, whose machinations to restore her family name reportedly helped bring down the aristocracy and usher in the Revolution. Swank is lovely but monochromatic, and the rest of the cast, including Jonathan Pryce, Joely Richardson, Christopher Walken, and Brian Cox, is upstaged by the period décor. (Rainer; 12/3) (1 hr. 56 mins.; R) • 1; 42.

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls, and as a Zorro-like avenger, too. Jeunet's technique is antic enough to please Chuck Jones, but he doesn't quite have the simplicity of soul to make this film's happily-ever-after conceit sing. Still, treacle this elaborately inventive deserves some kind of blue ribbon. Matthieu Kassovitz co-stars. (Rainer; 11/12) (2 hrs.; R) • 1; 24; 46; 49; 63.

Behind Enemy Lines
Director John Moore's debut stars Gene Hackman as a wounded Air Force commander who aborts a mission in Bosnia to save his captured young charge (Owen Wilson). (1 hr. 45 mins.; PG-13) • 2; 9; 10; 15; 26; 28; 34; 35; 40; 41; 44; 45; 48; 50; 52; 53; 57; 58; 60; 61; 62; 64; 69; 71; 72; 73; 75.

Black Knight
Martin Lawrence is a miniature-golf employee miraculously transported to the Middle Ages. With Tom Wilkinson; directed by Gil Junger. (1 hr. 35 mins.; PG-13) • 8; 9; 11; 15; 25; 39; 40; 43; 44; 45; 48; 50; 51; 52; 53; 54; 55; 57; 58; 60; 61; 62; 64; 69; 71; 72; 73; 75.

★ The Devil's Backbone
The horror film from the extravagantly talented Mexican director Guillermo Del Toro isn't quite as lushly amazing as his *Cronos* or *Mimic*, but it's still creepy. Set in an orphanage in the waning days of the Spanish Civil War, it somehow blends agit-prop Marxism with ghoulishness without seeming silly. Federico Luppi and Marisa Peredes, from Almodóvar's *All About My Mother*, star. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 15; 27; 37.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that recalls the bittersweet humanism of the Czech New Wave. A Gentile couple shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 65.

Domestic Disturbance
John Travolta plays a divorcé whose 11-year-old becomes Vince Vaughn's charge. Directed by Harold Becker (*Sea of Love*). (1 hr. 28 mins.; PG-13) • 12; 13; 14; 21; 31; 38; 39; 43; 44; 45; 50; 52; 57; 59; 60; 67; 70; 73; 75.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 2.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 2.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anaïs and her considerably prettier 15-year-old sister, Elena, play out the pettiness and sympathies of siblinghood. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 7; 91.

The Fluffer
Gay-porn director Wash West wrote and co-directed (with Richard Glatzer) this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; R) • 6.

Focus
William H. Macy and Laura Dern star in a case of mistaken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 2; 16; 63; 65.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm plays the royal physician, and his performance is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 15; 27.

Happenstance
Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • 3.

Harry Potter and the Sorcerer's Stone
Chris Columbus's literal-minded, scrupulously faithful rendition of J. K. Rowling's beloved children's best-seller lacks transcendence. As Harry, the fabulous boy wizard at Hogwarts School of Witchcraft and Wizardry, Daniel Radcliffe looks the part but is pinched and inexpressive; better is the rust-haired Rupert Grint as his cohort Ron Weasley, and Maggie Smith and Richard Harris as Hogwarts professors. (Rainer; 11/19) (2 hrs. 22 mins.; PG) • 8; 10; 13; 14; 20; 29; 31; 36; 39; 40; 41; 42; 43; 44; 45; 47; 48; 49; 50; 51; 52; 53; 55; 56; 57; 58; 60; 61; 62; 64; 66; 70; 71; 72; 73; 74; 75.

Heist
David Mamet wrote and directed this spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls off one last job. Mamet is in love with conmanship, but there may be one too many grifts going on here. Delroy Lindo and Danny DeVito also star. (Rainer; 11/12) (1 hr. 47 mins.; R) • 5; 12; 13; 14; 15; 25; 27; 38; 43; 50; 52; 53; 56; 60; 67; 71.

★ In the Bedroom
Todd Field, in his directorial debut, has made a fine, straightforward film, based on an Andre Dubus short story, "Killings," about a murdered son and the parents who slowly writhe for retribution. As the parents, Tom Wilkinson and Sissy Spacek are extraordinary, and the rest of the cast, which includes Marisa Tomei, Nick Stahl, and William Mapother, are well served by Field's principled indulgence. It's an intelligent thriller about

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Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 98.**

PHOTOGRAPH BY COWBOY PICTURES.

what we are capable of in the name of hatred and of love. (Rainer; 11/26) (1 hr. 46 mins.; R) • 1; 37.

The Independent
Stephen Kessler (*National Lampoon's Vegas Vacation*) co-wrote and directed this mockumentary about Morty Fineman, a prolific Hollywood B-movie director played by Jerry Stiller. With Janeane Garofalo and Max Perlich. (1 hr. 24 mins.; R) • 8.

Intimacy
Patrice Chereau directed this dour drama that's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 3.

Iron Monkey
Spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix*) about a nineteenth-century hero in Hong Kong. (1 hr. 23 mins.; PG-13) • 22.

★ Jung (War) in the Land of the Mujaheddin
This documentary focuses on Gino Strada, a Roman surgeon attempting to open a relief hospital in northern Afghanistan. A timely film about the horrors of war. (1 hr. 56 mins.; NR) • 3.

Festival

Sketches of Spain

The tenth incarnation of Lincoln Center's **Spanish Cinema Now** has a somewhat misleading title: Tributes to pioneering fifties director Luis García Berlanga and breakout eighties star Montxo Armendáriz make the 23-film series as much a tour through Spanish film history as a showcase of today's directors. Festival highlights are both new and old: *The Executioner*, Berlanga's 1963 criticism of the violence of Franco's regime; *Tasio*, Armendáriz's spare 1984 classic about the quiet, yearning life of a charcoal-maker; and *Salvajes*, Carlos Molinero's new closing-night film about racism, a violent youth culture, and unlikely romance between a police detective and a dedicated nurse (pictured, Marisa Paredes and Imanol Arias). Opens December 7. (See "Museums, Societies, Etc.")

K-Pax
Kevin Spacey is a mental patient who thinks he's from another planet, and Jeff Bridges is the psychiatrist he bonds with. Unintentionally silly in that uplifting way that Hollywood is prone to. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 14; 22; 27; 38; 63.

King of the Jungle
John Leguizamo plays a streetwise retarded New Yorker in the new film from writer-director Seth Zvi Rosenfeld (*A Brother's Kiss*). With Rosie Perez, Rosario Dawson, and Annabella Sciorra. (1 hr. 25 mins.; R) • 59.

★ La Ciénega
This first feature from the Argentinian Lucretia Martel is a waywardly artful extended-family drama set in a rundown country estate where the constant rains have turned everything swampy. It's vignette-thin but Martel's sensibility, lush yet wry, is something new. (Rainer; 10/15) (1 hr. 43 mins.; NR) • 91.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspicion*) film. (2 hrs. 4 mins.; R) • 5; 9; 10; 15; 16; 25; 42; 65.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in northern California in 1949, is a hollow experience. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 5; 10; 14; 15; 23; 30; 42; 46; 63; 75.

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 19; 20; 25; 36; 38; 39; 40; 41; 43; 44; 45; 48; 49; 50; 51; 52; 53; 56; 57; 58; 59; 60; 62; 64; 66; 70; 72; 73; 74; 75.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 11; 18; 37.

Mysteries of Egypt
Omar Sharif leads a tour of Egypt in Bruce Neibaur's Imax film. (46 mins.; NR) • 89.

Novocaine
Writer David Atkins's directorial debut stars Steve Martin as an unraveling dentist. With Elias Koteas, Laura Dern, and Helena Bonham Carter. (1 hr. 35 mins.; R) • 1; 15; 42.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 8; 14; 20; 38; 39; 43; 44; 45; 50; 52; 57; 60; 66; 67; 69; 71; 75.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 2; 15; 17.

Out Cold
A slacker attempts to make good by opening his own snowboarding park at a posh Colorado mountain resort. Directorial debut of Emmett and Brendan Malloy. (1 hr. 28 mins.; PG-13) • 2; 11; 13; 15; 25; 38; 43; 45; 49; 56; 59; 67; 70; 73; 75.

Porn Star: The Legend of Ron Jeremy
Affectionately known in the adult-film biz as the Hedgehog, Ron Jeremy is the all-too-willing subject of this unrated documentary, which contains no hardcore scenes, but probably could have used a few. Dullness sets in early as we learn of Jeremy's quest to be cast in mainstream Hollywood movies. (Rainer; 12/3) (1 hr. 20 mins.; NR) • 3.

Punks
Ian Polk's debut film is a romantic comedy about gay African-American men. (1 hr. 44 mins.; NR) • 6.

Riding in Cars With Boys
Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom and her travails and victories over the next twenty years. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 22.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 13; 15; 38; 59.

Shallow Hal
The new Farrelly brothers bad-taste comedy stars Jack Black as a randy jerk and Gwyneth Paltrow as the porcine do-gooder he is hypnotized into seeing as a babe. Some good gross-out invention, but too heartfelt by half. Do we really need the Farrellys to champion inner beauty? (Rainer; 11/19) (1 hr. 54 mins.; PG-13) • 8; 10; 15; 28; 33; 43; 45; 50; 52; 53; 57; 60; 62; 70; 71; 72; 73; 74; 75.

Sidewalks of New York
As usual, Edward Burns writes, stars, and directs, this time in a romantic comedy with an ensemble cast: Stanley Tucci and Heather Graham are couple No. 1; David Krumholtz and Brittany Murphy are couple No. 2; Rosario Dawson and Burns bring up the rear. (1 hr. 40 mins.; R) • 5; 9; 12; 15; 27; 32; 42; 49; 63; 67.

Spy Game
Robert Redford is a CIA agent counting the minutes until his retirement—and then his protégé (Brad Pitt) is wrongly imprisoned overseas, accused of being a spy. Directed by Tony Scott (*Enemy of the State*). (1 hr. 55 mins.; R) • 5; 12; 13; 14; 15; 23; 31; 35; 42; 43; 44; 45; 47; 50; 52; 53; 55; 57; 58; 60; 62; 64; 68; 70; 72; 73; 74; 75.

★ Tape
Richard Linklater's movie of Stephen Belber's play is set entirely in a dingy motel room and stars Ethan Hawke and Robert Sean Leonard as high-school friends who reunite after ten years, and Uma Thurman as the ex-girlfriend who may have been date-raped by one of them senior year. It's an amazingly fluid and hyper-charged experience, extremely well acted. (Rainer; 11/5) (1 hr. 28 mins.; R) • 2; 37.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 15; 45; 60; 67; 75.

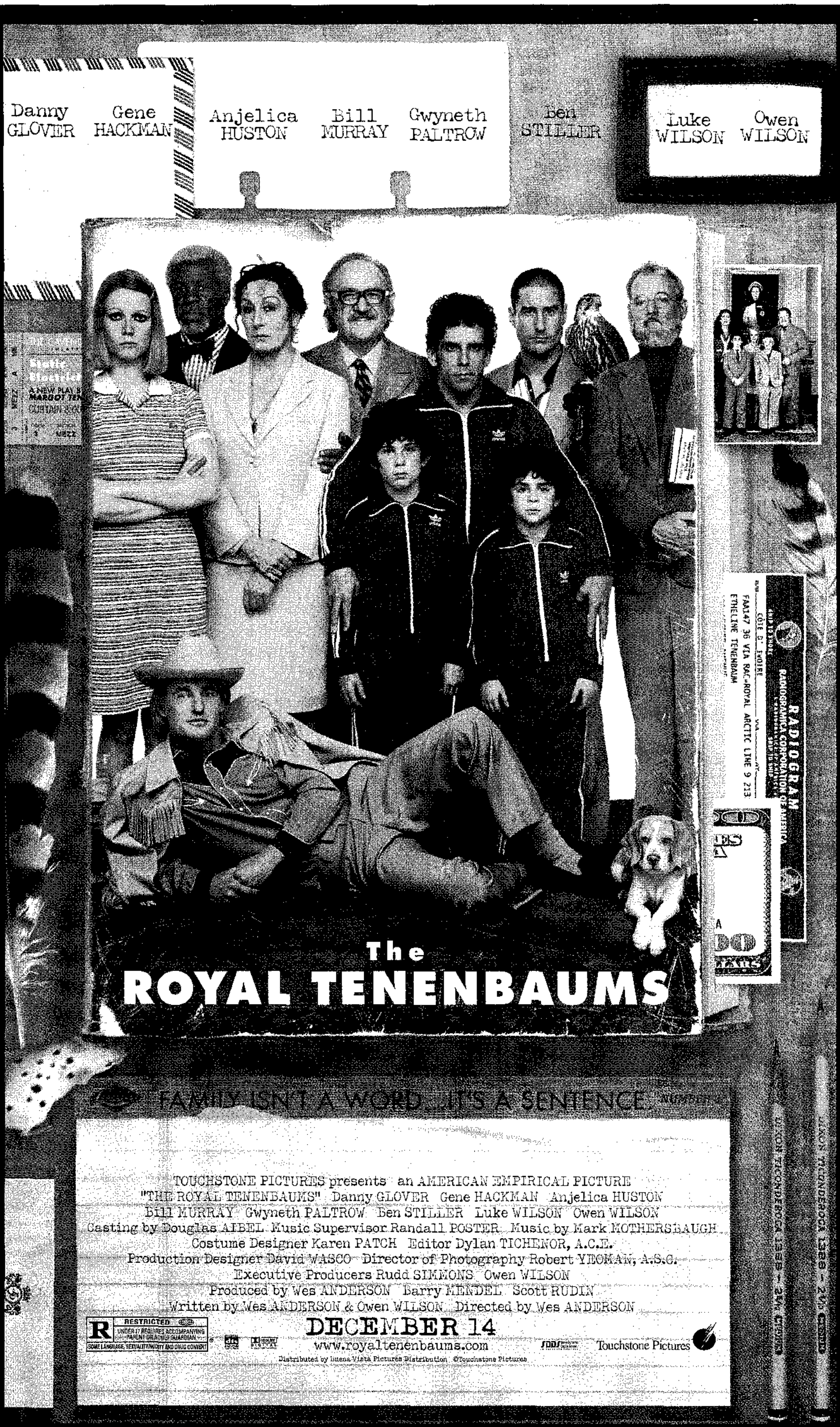
★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. We're supposed to see Washington's character as a deranged idealist who has gone over to the dark side; Hawke's character is the bruised dragon slayer who shows us there's a more righteous way to clean up the streets. Both performers are crackerjack and the film, directed by Antoine Fuqua, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 20.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may be dreams. Most of the people in the film mouth extended arias about the nature of reality, but the results are anything but a snore. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 37; 46.

The Wash
Snoop Dogg and Dr. Dre play a hip-hop Odd Couple working in a car wash in L.A. Directed by D.J. Pooh. (1 hr. 31 mins.; R) • 15; 39; 43; 50; 52.

The Way We Laughed
Italian writer-director Gianni Amelio (Lamerica) tells the touching story of two Sicilian brothers who emigrate north to Turin in 1958, a crucial political juncture in modern Italian history. (2 hrs. 4 mins.; NR) • 4.

PHOTOGRAPH COURTESY OF THE FILM SOCIETY OF LINCOLN CENTER.



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You Are Here
Please see "This Week's Releases." (1 hr. 30 mins.; R) • 91.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Will Ferrell, and Jerry Stiller, in a funny cameo, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 22; 30.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • The Affair of the Necklace; Amélie; The Devil's Backbone; In the Bedroom; Novocaine

2. CC Village East
189 Second Ave. (212-529-6799) • Behind Enemy Lines; Donnie Darko; The Endurance: Shackleton's Legendary Antarctic Expedition; Focus; Moulin Rouge; The Others; Out Cold; Tape

3. Cinema Village
22 E. 12th St. (212-924-3363) • Happenstance; Intimacy; Jung (War) in the Land of the Mujaheddin; Porn Star: The Legend of Ron Jeremy

4. Film Forum
209 W. Houston St. (212-727-8110) • Trembling Before G-d; The Way We Laughed (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Heist; Life as a House; The Man Who Wasn't There; Sidewalks of New York; Spy Game

6. Quad Cinema
34 W. 13th St. (212-255-8800) • ABCD; Fat Girl; The Fluffer; Punks

7. The Screening Room
54 Varick St. (212-334-2100) • Fat Girl (See also "Museums, Societies, Etc.")

8. UA Union Square
13th St. and Broadway (212-253-2225) • Black Knight; Harry Potter and the Sorcerer's Stone; The Independent; K-Pax; Monsters, Inc.; The One; Shallow Hal; Waking Life

14th-41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Behind Enemy Lines; Black Knight; Life As a House; Sidewalks of New York

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Life as a House; The Man Who Wasn't There; Monsters, Inc.; Shallow Hal

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Black Knight; Mulholland Drive; Out Cold

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Domestic Disturbance; Heist; Sidewalks of New York; Spy Game

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Out Cold; Serendipity; Spy Game

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; K-Pax; The Man Who Wasn't There; Monsters, Inc.; The One; Spy Game

42nd-60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Behind Enemy Lines; Black Knight; Bridget Jones's Diary; The Devil's Backbone; From Hell; Heist; Life as a House; The Man Who Wasn't There; Moulin Rouge; Novocaine; The Others; Out Cold; Serendipity; Shallow Hal; Shrek; Sidewalks of New York; Spy Game; 13 Ghosts; The Wash

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life As a House; Monsters, Inc.

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Others

18. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Mulholland Drive

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Monsters, Inc.

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Training Day

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Domestic Disturbance

22. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • ABCD; Bandits; Iron Monkey; K-Pax; Riding in Cars With Boys; Zoolander

23. New York Twin
220 E. 59th St. (212-505-CINE#590) • The Man Who Wasn't There; Spy Game

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Black Knight; Heist; Life as a House; Monsters, Inc.; Out Cold

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Behind Enemy Lines

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; The Devil's Backbone; From Hell; Heist; K-Pax; Sidewalks of New York

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Behind Enemy Lines; Shallow Hal

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Harry Potter and the Sorcerer's Stone

30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • The Man Who Wasn't There; Zoolander

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Spy Game

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Sidewalks of New York

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Moulin Rouge; Shallow Hal

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Behind Enemy Lines

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Behind Enemy Lines; Spy Game

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • The Devil's Backbone; In the Bedroom; Mulholland Drive; Tape; Waking Life

Opening

War in a Time of Peace

Danis Tanovic wrote **No Man's Land**, winner of best screenplay at the Cannes Film Festival, in fourteen days. But when the award was announced, the Bosnian filmmaker took it in stride. "My last surprise came when war broke out in Sarajevo in 1992," says Tanovic, 32, who also directed and scored the film, his first feature. The movie, about the complexities of the war in the Balkans, follows three soldiers, a Serb and two Bosnians who become stuck in a trench between enemy lines. While both armies and the U.N. peacekeeping forces decide what to do, the media picks up the story, a circus ensues, and the armed and wounded soldiers (Branko Djuric and Rene Bitorajac, pictured, and Filip Sovagovic) attempt to broker a cease-fire. "The hardest thing was not making the Serbian soldier the bad guy," says Tanovic, who spent two years shooting army-sponsored film instead of bullets on the front lines. "Sarajevo was a big concentration camp, but I made an antiwar film." After the war, Tanovic went to Belgium for film school, but it wasn't until he was married (to Maëlys De Rudder, who plays a journalist) and living in Paris that he wrote *No Man's Land*. "I wasn't ready until then," he says. And what's he ready for next? "Maybe a musical, maybe a comedy set in Jerusalem, maybe anything . . . anything but another film about war." *No Man's Land* opens December 7. B.K.

PHOTOGRAPH BY DEJAN VEKIC.

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Domestic Disturbance; Heist; K-Pax; Monsters, Inc.; The One; Out Cold; Serendipity

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; The Wash

40. New Coliseum
701 W. 181st St. (212-740-1545) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Behind Enemy Lines; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

42. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • The Affair of the Necklace; Harry Potter and the Sorcerer's Stone; Life as a House; The Man Who Wasn't There; Novocaine; Sidewalks of New York; Spy Game

Bronx

43. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; The Wash

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Spy Game

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; 13 Ghosts

Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Amélie; The Man Who Wasn't There; Waking Life (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry Street (718-369-0838) • Harry Potter and the Sorcerer's Stone; Spy Game

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Amélie; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Out Cold; Sidewalks of New York

50. Court Street 12
106 Court Street (718-246-7469) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game; The Wash

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game; The Wash

53. Pavilion
188 Prospect Park West (718-369-0838) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Shallow Hal; Spy Game

54. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Black Knight; Otomo

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Black Knight; Black Knight; Harry Potter and the Sorcerer's Stone; Spy Game

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56. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; Out Cold

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One; Shallow Hal; Spy Game

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Spy Game

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Domestic Disturbance; King of the Jungle; Monsters, Inc.; Out Cold; Serendipity

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Heist; Monsters, Inc.; The One; Shallow Hal; Spy Game; 13 Ghosts

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Shallow Hal; Spy Game

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Amélie; Focus; K-Pax; The Man Who Wasn't There; Sidewalks of New York

Opening

You're Not the Boss of Me

The buzz growing around writer-director Patrick Stettner's debut film, **The Business of Strangers**, a generational clash between a crotchety ad executive and her grungy assistant, has a lot to do with Stockard Channing's performance. "We knew that we needed Stockard for this part," says Stettner, a Brooklynite who spent research time in Manhattan's advertising firms. "I don't want to jinx it, but I love when people talk about Oscar." Channing (pictured, right) plays opposite Julia Stiles (left), the minion she fires in the opening scenes and becomes reacquainted with over a long night in an airport hotel. For comparisons, of course, Stettner likes to mention another Channing, the one Bette Davis played in her Oscar-nominated role. "People think the film is like *In the Company of Men*," Stettner says. "But I prefer analogies to *All About Eve*." Opens December 7.

PHOTOGRAPH BY JOJO WHILDEN.

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Spy Game

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Divided We Fall; Focus; Innocence; Life as a House

66. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.; The One

67. UA Astoria
28-60 Steinway St. (718-726-1279) • Domestic Disturbance; Heist; The One; Out Cold; Sidewalks of New York; 13 Ghosts

68. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Spy Game

69. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Behind Enemy Lines; Black Knight; The One

70. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Out Cold; Shallow Hal; Spy Game

71. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Heist; The One; Shallow Hal

72. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Behind Enemy Lines; Black Knight; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Shallow Hal; Spy Game

Staten Island

73. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Out Cold; Shallow Hal; Spy Game

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Harry Potter and the Sorcerer's Stone; Monsters, Inc.; Shallow Hal; Spy Game

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Behind Enemy Lines; Black Knight; Domestic Disturbance; Harry Potter and the Sorcerer's Stone; The Man Who Wasn't There; Monsters, Inc.; The One; Out Cold; Shallow Hal; Spy Game; 13 Ghosts

Museums, Societies, Etc.

76. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Master Class: The Art of Film Editing." 12/8: *The Silence of the Lambs* (1991). 12/9: *The Sixth Sense* (1999). "Pinewood Dialogue With Anthony Lapaglia." 12/10: *Lantana* (2001).

77. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "Four Musical Films By Gary Keys." 12/6: *Cuba: Island of Music* (2000); *Memories of Duke* (1980); *Mexican Suite* (1970). 12/7: *Cuba: Island of Music* (2000); *Good Time Sunday* (1992). 12/8: *Memories of Duke* (1980); *Mexican Suite* (1970); *Good Time Sunday* (1992); *Cuba: Island of Music* (2000). 12/9: *Good Time Sunday* (1992); *Cuba: Island of Music* (2000); *Memories of Duke* (1980); *Mexican Suite* (1970).

78. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn. (718-623-2770); $9. • "Soviet Sixties: Twelve Masterpieces from the Russian New Wave." 12/4: *Heat* (1963). 12/6: *No Ford in the Fire* (1967). 12/7: *Brief Encounters* (1967). "Dance of the Dragon: Martial Arts on Film." 12/8: *Once Upon a Time a Hero In China* (1992). 12/9: *Once Upon a Time in China II* (1992).

79. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 12/4: *Tabu: A Story of the South Seas* (1931). 12/5: *My Little Chickadee* (1940). 12/5-12/6: *The Front Page* (1931). 12/6: *My Little Chickadee* (1940). 12/8-12/9: *Bringing Up Baby* (1938). 12/10: *Grapes of Wrath* (1940); *Bringing Up Baby* (1938). 12/11-12/12: *Grapes of Wrath* (1940).

80. Columbia University
Miller Theater, Broadway and 116th St. (212-854-4482); $8. • 12/5: *La Buche* (2000).

81. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Jacques Demy." 12/4-12/13: *Bay of Angels* (1963).

82. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Spanish Cinema Now." 12/7: *Broken Silence* (2001); *Welcome, Mr. Marshall!* (1952); *No Shame* (2001). 12/8: *Broken Silence* (2001); *No Shame* (2001); *Tasio* (1984); *Madness of Love* (2001). 12/9: *Strangers to Themselves* (2001); *Buñuel and King Solomon's Table* (2001); *Anita Takes a Chance* (2001). 12/10: *27 Hours* (1986); *Tasio* (1984). 12/11: *Madness of Love* (2001); *Buñuel and King Solomon's Table* (2001). "Discussion With Director Michael Moore." 12/11: *Roger and Me* (1989).

83. French Institute
Florence Gould Hall, 55 E. 59th St. (212-355-6100); $8. • "Cine Homage to Jeanne Moreau." 12/4: *Hands Off the Loot* (1953). 12/11: *Jules and Jim* (1962).

84. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $8. • "Brazil on Screen." 12/5: *Carnaval Atlantida* (1953). 12/7: *To Kill or to Run* (1954). 12/12: *The Two Faces of the Mountain* (1994); *Xica da Silva* (1976).

85. Makor
35 W. 67th St. (212-601-1000); $9. • 12/4: *Dewey Time* (2001). 12/6: *Yana's Friends* (1999). 12/11-12/13: *Promises* (2001).

86. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "A Wonderful Town: New York in Film." 12/4: *All About Eve* (1950); *Pushing Hands* (1992). "Documentary Fortnight." 12/6: *Third World Newsreel: Call to Media Action* (2001); *Investigation of a Flame* (2001). 12/7: *Chrissy* (1999); *Bombay Eunuch* (2001); *Mere Cunningham: A Lifetime of Dance* (2000). 12/8: *Everyday Stories* (2000); *Japanese Devils* (2000). 12/9: *Prison de Femmes* (1999); *The Cucumber Incident* (2001); *Gotteszell* (2001). 12/10: *The Americans of Samaná* (1998/2001); *Children of Shadows* (2001). 12/11: *Atomic Ed and the Black Hole* (2001); *Cunnamulla* (2000); *Keep the River on Your Right: A Modern Cannibal Tale* (2001).

87. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Selections From the Margaret Meade Film and Video Festival." 12/9.

88. Scandinavia House
Victor Borge Hall, 58 Park Ave., nr. 38th St. (212-779-3587); $8 • "Scandinavian Beauties." 12/5: *Babette's Feast* (1987).

89. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (212-LOEWS#638); $9.50. • *Across the Sea of Time; China: The Panda Adventure; Mysteries of Egypt; The Endurance: Shackleton's Legendary Antarctic Adventure.*

90. The Screening Room
54 Varick St. (212-334-2100); $10 ($6 for Sunday brunch patrons). • 12/4-12/6: *The Last Wave* (1977).

91. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9, $6 for seniors. • "The Den of Injustice." 12/3: *The Man in the Glass Booth* (1975). 12/10: *1984* (1954).

92. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Homage to Ingmar Bergman." 12/8-12/9: *Through a Glass Darkly* (1961).

Trailers

GUESS WHO'S COMING TO DINNER The cast of Universal Pictures' *Red Dragon* continues to grow, with new additions including **Mary-Louise Parker, Harvey Keitel, Philip Seymour Hoffman,** and **Emily Watson**; previously signed on were **Edward Norton** as FBI agent Will Graham and **Anthony Hopkins** in his recurring role as Dr. Hannibal Lecter; **Brett Ratner** (*Rush Hour*) will direct the film, based on the 1981 antecedent to *The Silence of the Lambs* by **Thomas Harris**; production kicks off in January.

WITH BELLS ON Ben Stiller will star as seventies disco cop David Starsky in Warner Bros.' adaptation (and, surely, spoof) of the hit police series *Starsky and Hutch*; there's no word yet on who might play his partner in anti-crime, Ken "Hutch" Hutchinson, in the film, but **Todd Phillips** (*Road Trip*) has signed on to direct, and Stiller's own Red Hour Films will produce.

DON'T CRY FOR EMMA Antonio Banderas and **Emma Thompson** will star in *Imagining Argentina* for Myriad Pictures; **Christopher Hampton** (writer of *Dangerous Liaisons* and *The Secret Agent*) will direct the film, based on the 1987 novel by **Lawrence Thornton**; the film, set in seventies Buenos Aires, chronicles a psychic playwright (Banderas) as he searches for his missing wife (Thompson); filming is scheduled to start in April.

***PERFECT* CASTING** Director **Philip Kaufman** (*Quills, The Unbearable Lightness of Being*) has agreed to develop and perhaps direct Revolution Studios' *Perfect Strangers;* the thriller, about an investigative journalist who goes undercover on the Internet to find a friend's murderer, will be made with **Julia Roberts**'s Shoelace Productions; rumor has it that the actress will also star. SARA CARDACE

Edited by Logan Hill

Broadway

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
A revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories,* the production has a much darker edge than the Liza Minnelli film. Now starring Gina Gershon and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/30. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man
Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

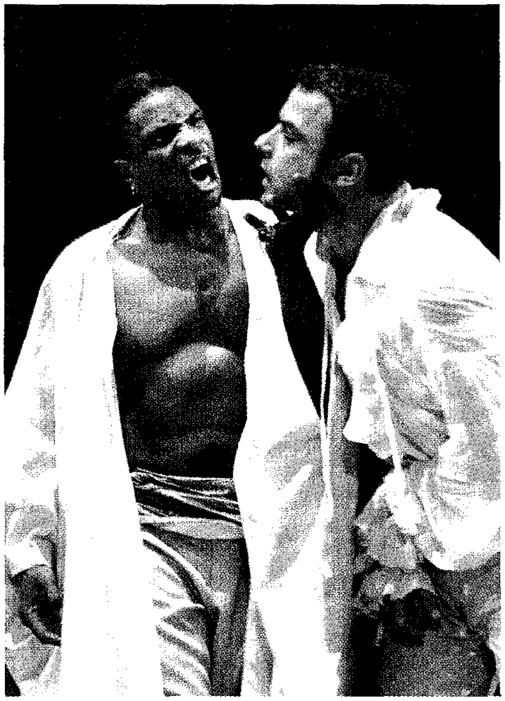
Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening

O Wow

Perhaps the sudden shortage of Shakespeare onstage is just seasonal variation—a reaction to the summer's Bard glut—but then again, maybe every other theater company in town is just intimidated by the Public Theater's new production of **Othello.** Former Long Wharf Theatre artistic director Doug Hughes leads two of the best young Shakespearean actors in America, Keith David and Liev Schreiber (pictured). In previews for a December 9 opening. (See "Off Broadway.")



PHOTOGRAPH BY MICHAEL DANIEL.

Prince star in this revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity emcee narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Lautrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman (*Contact, The Music Man, The Producers*) teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérese Raquin,* set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Boothe Luce's 1936 classic about a woman whose marriage is ruined by gossip. The formidable ensemble includes Kristen Johnston, Rue McClanahan, Cynthia Nixon, Jennifer Tilly, and Mary Louise Wilson. $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 12/4–12/8 at 7. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

Good Thing
For the New Group, Jo Bonney directs a new drama by Jessica Goldberg (*The Hologram Theory, Refuge*) that contrasts the relationship of a young couple anticipating a baby and an older couple in the throes of a midlife crisis. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 12/4 for a 12/16 opening. Through 1/13. • The New Group Theatre at St. Clements, 423 W. 46th St. (212-279-4200).

Homebody/Kabul
In this prescient drama by Tony Kushner, the justly heralded author of *Angels in America*, a London woman becomes obsessed with Afghanistan, and her husband and daughter journey to the country after receiving a report that she has been murdered. Originally written several years before September 11, the drama features Dylan Baker and Linda Emond. $50–$60. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 1:30. In previews for a 12/19 opening. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Othello
Two of our finest Shakespearean actors take the stage. Keith David plays the title role; Liev Schreiber plays Iago. Former Long Wharf Theatre artistic director Doug Hughes directs. $25–$35. Tues.–Sat. at 8, Wed., Sat. and Sun. at 2. In previews for a 12/9 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Psych
Jim Simpson directs a dark new comedy by Evan Smith (*The Uneasy Chair*) about a graduate student who works part-time as a dominatrix. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 12/30. • Peter Norton Space, 555 W. 42nd St. (212-279-4200).

Summer of '42
A musical adaptation of the movie and 1971 Herman Raucher novel about three boys coming of age on a pristine island during WWII. Music and lyrics by David Kirshenbaum; book by Hunter Foster. $25–$65. Wed.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3, Sun. at 7:30. Previews begin 12/8 for a 1/10 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Young Playwrights Festival 2001
Talented emerging writers strut their stuff. $12. Call for schedule. Through 12/8. • Cherry Lane Theatre, 38 Commerce St. (212-279-4200).

Now Playing

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick.* It's an all-too-rare instance of experimental theater where the experiment actually works. $35. Tues.–Sat. at 8, Sun. at 4. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Are You Dave Gorman?
A solo show by comedian Dave Gorman, who searches for those who share his name. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical
Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the mammal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Love
The Next Wave Festival stages the second work in Charles L. Mee's *Love* trilogy, an ambitious reinterpretation of *The Suppliant* by Aeschylus, in which 50 brides meet 50 lovers. An earlier Chicago production earned rave reviews. $20–$50. 12/4–12/8 at 7:30, 12/2 and 12/9 at 3, 12/8 at 2. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle, starring the clown Grandma (Barry Lubin). $18–$65. Call for schedule. Through 1/6. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7,

and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

A Christmas Carol
The delightful annual tradition, begun by the late Mike Ockrent and carried on by his wife, director-choreographer Susan Stroman (*The Producers, Contact*), now stars a grizzled Tim Curry as Scrooge. $25.50–$91.50. Call for schedule. Through 12/27. • Theatre at Madison Square Garden, Seventh Ave. at 32nd St. (307-7171).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 8, Sat. at 4, 7, and 10, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. She's sure to sing her signature song, "The Ladies Who Lunch" from *Company*, but you should also expect her to riff on old friends like Brando, Matthau, Coward, and Clurman. $40. Wed.–Sat. at 8, Sat. and Sun. at 2. • Public Theater, 425 Lafayette St. (212-239-6200).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try To Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Glory of Living
Philip Seymour Hoffman directs Anna Paquin in provocateuse Rebecca Gilman's drama about an abused teenager and her brutal ex-con husband. $37.50. Mon.–Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-206-1515).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Marc Salem's Mind Games, Too
The mentalist Marc Salem reads minds and blows them, with mind-reading, mind-over-matter tricks, and some good-spirited audience interaction. $45. Tues.–Sat. at 7:30, Sat. and Sun. at 3. Through 1/13/02. • The Duke on 42nd St., 229 W. 42nd St. (212-239-6200).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
The exuberant Aquila Theater Company returns with its latest adventurous adaptation, which dresses Shakespeare's comic characters in squeaky, svelte black pleather cat suits. $30–$40. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 5 and 9, Sun. at 3. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment: a kitschy mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." Two Australian comedians perform penile contortions like "The Hamburger" and "The Windsurfer." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about a Jewish mother who comes back from the grave after her son has marries a Latino Catholic woman. $25–$40. Call for schedule. Through 12/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Roadside
This Tom Jones and Harvey Schmidt musical pays tribute to the Wild West. $45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 8. Through 12/23. • York Theatre at St. Peter's, 619 Lexington Ave. (212-239-6200).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe
A predictable mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise
Folksbiene Yiddish Theatre's satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

Speaking in Tongues
Despite an impressive opening scene, this mysterious drama by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom,* is ultimately more contrived than complex. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Streets of New York
A new adaptation of Dion Boucicault's musical. (See John Simon's review in this issue.) $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

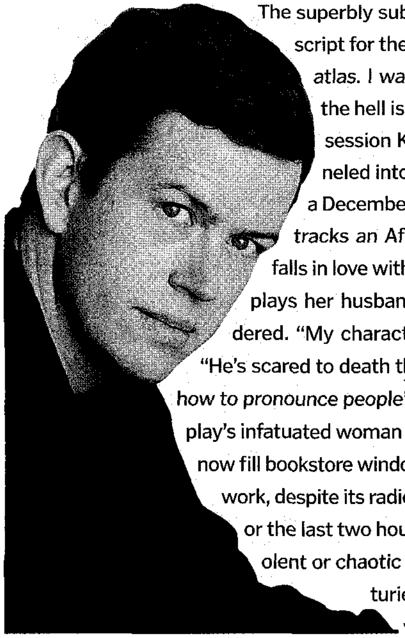
The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn (*Proof*) shaped the script; Scott Schwartz (*Bat Boy*) directs. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tintypes
Melting Pot Theatre stages the earnest and patriotic

Previews

Theater of Operations



The superbly subtle actor Dylan Baker recalls that when he picked up the script for the latest Tony Kushner play in July, "I had to go to the world atlas. I was wondering, Where the heck is Afghanistan? And what the hell is *Ka-bool*?" Now, of course, we're catching up with the obsession Kushner, the heralded author of *Angels in America,* channeled into **Homebody/Kabul** almost four years ago. Scheduled for a December opening long before September 11, the sprawling drama tracks an Afghanistan-obsessed Englishwoman (Linda Emond) who falls in love with the country after reading a travel guide. Baker (pictured) plays her husband, who flies to Afghanistan when she is reported murdered. "My character wants nothing to do with Afghanistan," says Baker. "He's scared to death the entire time he's there—he doesn't even want to know how to pronounce people's names." Offstage, Baker has more in common with the play's infatuated woman and has been devouring the sort of nonfiction tomes that now fill bookstore windows, so he agrees with Kushner's decision to not revise the work, despite its radically changed context. "Regardless of the last two months or the last two hours," explains Baker, "Tony writes about these different violent or chaotic and churning influences that have been at work for centuries. That hasn't changed at all." (See "Off Broadway.") Previews begin December 5. L.H.

1941 musical by Mary Kyte, Mel Marvin, and Gary Pearle. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • McGinn Cazale Theatre, Broadway at 76th St. (212-279-4200).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

True Love

Charles L. Mee's *True Love*, an exploration of love set in a gas station, follows *First Love* and *Big Love*. $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. • The Zipper, 336 W. 37th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues

Eve Ensler oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for this play's namesake. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 12/9: Polly Bergen, Didi Conn, and Michele Shay. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Voice of the Turtle

John van Druten's WWII romantic comedy. $35. Tues.–Thurs. at 7, Fri.–Sat. at 8, Sun. at 2 and 7. Through 12/30. • Mint Theater, 311 43rd. St. (212-315-0231).

What Goes Up

In this family-friendly performance, the Flaming Idiots perform comic gymnastics and make bologna sandwiches with their toes. $10–$40. Call for schedule. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Where's My Money?

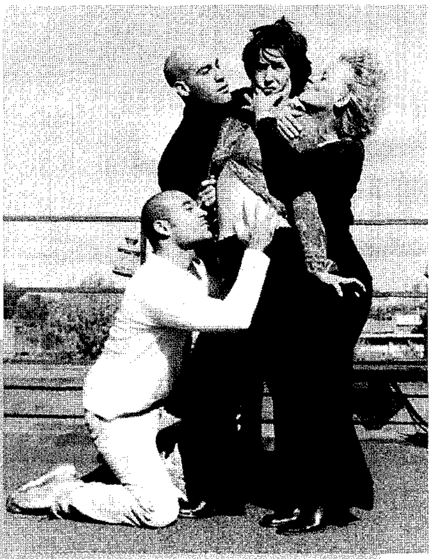
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers transfers to the MTC. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World

You couldn't ask for a better comic cast. Sarah Jessica Parker plays a frazzled heroine on the verge in this gag-happy comedy, supported by Marylouise Burke, and Kevin Chamberlin. Still, the ever-wonderful and goofy Amy Sedaris steals the show. Despite the mixed reviews, playwright David Lindsay-Abaire (*Fuddy Meers*), may be Off Broadway's hottest young talent. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Onstage

Beyond Chelsea



On December 6, **Unity Fest 2001** kicks off its fourth annual gay-play festival (cast, pictured) with three 90-minute sets of one-acts by or about people who dress better than your average New Yorker. Performed in repertory, each of the three programs (of six plays each) matches five works by lesser-known playwrights with one of three new plays by Chay Yew (*Porcelain, Wonderland*), including *Blow,* his drama about the ambivalent assimilation of a Vietnamese-American family. Yew, the director of the Asian Theatre Workshop at the Mark Taper Forum, will be joined by thirteen other gay, lesbian, and transgendered playwrights, including festival vets Gary Garrison, Linda Eisenstein, and Amy A. Kirk. (See "Off-Off Broadway.")

Off-Off Broadway

Arms and the Man

Ernest Johns directs George Bernard Shaw's comedy. $15–$40. Call for schedule. Performances begin 12/7. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Bed of Light

Jane Catherine Shaw stages scenes from friends' dreams with life-size puppets. $15. Thurs.–Sun. at 8, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Christmas With the Crawfords

The campy holiday show returns, starring joey Arias as a very upset Joan Crawford who greets Judy Garland, Gloria Swanson, and Mae West on Christmas Eve in 1944. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. Through 1/5/01. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Criss Angel Mindfreak

A futuristic illusion and escape art show. $15–$55. Mon.–Sat. at 8, Fri. at 10, Wed. at 3, Sat. at 2 and 5. • World Underground Theater at WWF New York, Broadway, at 43rd St. (212-307-4100).

Dragapella Starring the Kinsey Sicks

Kinsey Sicks kicks off its latest parodic performance. $50–$55. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Drummer Wanted

Richard Maxwell's new "personal-injury-case musical" about a suburban drummer who lives at home with his mother. $17. Thurs.–Sun. at 7:30. Through 12/23. • P.S. 122, 150 First Ave., at 9th St. (212-477-5933).

The Eight: Reindeer Monologues

Adobe Theatre Company revives its 1995 comedy about a very bad Claus. $15. Wed.–Sat. at 8. • Ohio Theater, 66 Wooster St. (212-279-4200).

A Flea in Her Ear

Pulse Ensemble theatre stages George Feydeau's raunchy sex farce. $18. Wed.–Sat. at 8, Sun. at 3. • John Houseman Studio Theater, 450 W. 42nd St. (212-695-1596).

A Gilbert & Sullivan Christmas Carol

A revival of the musical adaptation of the Dickens story. $20. Fri. and Sat. at 8, Sat. and Sun. at 3. • Jose Quintero Theatre, 534 W. 42nd St. (718-777-8486).

The Insurrection Mass With Funeral March for a Rotten Idea

In its response to September 11, Bread and Puppet Theatre stages a "nonreligious service in the presence of several papier-mâché gods." $10. Wed.–Sun. at 8. • Theater for a New City, 155 First Ave. (212-254-1109).

Kiki & Herb: There's a Stranger in the Manger!

The inimitable cabaret duo Kiki & Herb have made their phenomenally twisted holiday show a downtown tradition as viable as an eggnog hangover. Make their wicked renditions of Radiohead, Britney Spears, and Mary J. Blige tunes a part of your family tradition. $30–$35. Tues.–Sat. at 8:30. Through 12/31. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

The Last Carburetor

Leon Chase's new drama revolves around a family's wrecked 1970 Plymouth Hemi Barracuda, and stars stand-out downtown actress Susan O'Connor (*See Bob Run*). $15. Wed.–Sat. at 7:30. • Present Company Theatorium, 196–198 Stanton St. (212-330-9380).

Listen Houdini

A new drama that pits Houdini, Sir Arthur Conan Doyle, and medium Margery Crandon against one another. $20. Thurs.–Sat. at 8. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Little Ham: A Harlem Musical

A new musical based on the Langston Hughes play. $19. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/9. • Hudson Guild Theatre, 441 W. 26th St. (212-563-2565).

Miranda July: The Swan Tool

Multimedia performance artist Miranda July returns. $18. Wed.–Sat. at 8. Through 12/15. • The Kitchen, 512 W. 19th St. (212-255-5793).

Monday Night Magic

Internationally known magicians munch on glass, puncture flailing assistants, etc. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono

An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Mrs. Feuerstein

A new drama about a Holocaust-obsessed writing teacher by Murray Mednick. Wed.–Sat. at 8, Sun. at 2. • Chashama Theatre, 135 W. 42nd St. (212-591-1343).

Novel

Nick Bellitto's new drama about a distraught novelist. $15. Fri. and Sat. at 7:30, Sat. and Sun. at 2. Through 12/23. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

Oedipus the King

Jean Cocteau Rep stages the classic. $15–$40. Call for schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Peter Pan

Irondale Ensemble Project stages a dark version of the tale. $25. Tues.–Sat. at 8. Through 12/22. • Theatre for the New City, 155 First Ave. (718-488-9233).

Rebel Without a Pause

Solo performer Reno confronts the WTC disaster, the war, and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Return

J Mandle Performance stages an experimental production about a lost WWII Air Force navigator. $15–$20. Tues.–Sat. at 8. 12/5–12/22. • Gale Gates et al., 37 Main St. (718-246-7440).

Santa Claus Is Coming Out

A campy solo show about Kris Kringle, the swingin' single. $25. Mon, Fri., and Sat. at 8, Sat. at 10:30, Sun. at 3 and 7. • Gene Frankel Theatre, 24 Bond St. (212-206-1515).

[sic]

The Obie-winning Soho Rep stages Melissa James Gibson's new comedy about three neighbors: a novelist, a musician, and an auctioneer. $15. Wed.–Sat. at 7:30. • Soho Rep, 46 Walker St. (212-479-7979).

Star Messengers

The inventive Bessie- and Obie-winning Talking Band stages a new music-theater work about Galileo by Paul Zimet and Ellen Maddow. $15. Wed.–Sun. at 7:30, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Swimming to Cambodia

Spalding Gray revives his frenetic solo show. $25. 12/10–12/12 at 8. • Performing Garage, 33 Wooster St. (212-966-3651).

Two Rooms

In Lee Blessing's suddenly timely drama, Arab terrorists hold an American hostage. $19. Thurs.–Mon. at 8. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

Unity Fest

The annual gay play festival returns. $15. Tues.–Sat. at 8, Sun. at 3 and 7. 12/6–12/30. • Bank Street Theater, 155 Bank St. (212-358-3557).

PHOTOGRAPH BY DAVID PUMO.

GORDON *Continued from page 42*

office—usually don't merit much thought. But for every employee in Cantor Fitzgerald's New York headquarters, these mindless choices made the difference between life and death on September 11. It's hard, even now, for the living to accept that their fates hinged on accidental matters.

Howard Lutnick began that morning playing with his two sons, turning his shaving ritual into a giggling, messy spectator sport with shaving cream all over the bathroom. Instead of going straight to work, he and Allison were taking Kyle to his first day of kindergarten.

Meanwhile, out in Queens, his secretary, Maryann Burns, the world's most punctual woman, drove to the Bayside train station and couldn't find a space to park. She ran for her train and missed it by a minute.

Stuart Fraser had cut back on his work week earlier in the year, coming in to the World Trade Center only on Tuesdays, Wednesdays, and Thursdays. Those mornings, he always joined his brother-in-law Eric Sand at 7:30 A.M. at his desk on the 105th floor for a bagel and coffee. But an Australian investor, flying in to discuss a personal project involving canoe camps, had asked to switch their September 10 meeting to September 11, and to do it out of the office. So Fraser was at home in Armonk that morning, waiting to go to his appointment.

"INITIALLY, WE WERE ALL NERVOUS, PANICKED," SAYS LIZ MCLAUGHLIN, A YOUNG CANTOR WIDOW. **"HOWARD DOESN'T OWE US ANYTHING,"** SAYS ANOTHER WIDOW, ANNE WODENSHEK. **"HE'S TRYING TO DO THE RIGHT THING."**

Dave Kravette was at his desk on the 105th floor at 7:30 A.M., preparing for the arrival of clients scheduled to come up at 8 A.M. When they called to say they were running late, he reminded them they needed photo I.D. to get into the building—the rule since the 1993 terrorist attack—so he was not amused when security rang shortly before 8:40 A.M. to say that one of the guys hadn't brought a license and needed an escort. "I'm pissed," Kravette recalls. "I look over at my assistant, and she's eight months pregnant, and I think, *How lazy am I?*, and I get up to leave and the phone rings and it's my wife, Janice. She starts chatting, and I tell her, 'I've got to go, we'll have this conversation later.'

"I take the elevator down, take 30 steps towards the guys waiting at the desk, and say, 'Which one of you knuckleheads forgot his I.D.?' and then I hear this high, screaming sound—the elevators are crashing. I see this huge fireball. It's the jet fuel on fire, coming right at me. People are being absorbed and incinerated by it. I think I'm dying, I can't move. And then it suddenly sucked back in itself. All I felt was a heat wave. Then we started running."

Howard and Allison were perched on child-size chairs in their son's classroom when both their cell phones rang and then died. Howard was summoned by a school staff member to the lobby, where he learned from his driver, Maio, that a plane had hit the Trade Center. "I ran upstairs to Allison—'I got to go, I got to go.' " She ran with him to the car, saying, "Should I go with you?" "No," he insisted. "You stay."

As he and Maio sped down Fifth Avenue, Lutnick could see the smoke; he knew the company's offices were above where the first plane had hit. "It was horrible. I thought, *I just have to get there.*" He ran toward 1 World Trade Center as people came pouring out, and he stood out front yelling, "What floor, what floor?" The numbers climbed as high as 91 when he heard the terrible sound.

"Like a combination of a jet engine in my ear, and metallic, like the *Titanic* hitting, an eerie sound," Lutnick says. "I ran, and there was this tornado following me, this giant plume of black smoke chasing me. I dived under an SUV. My glasses got ripped off. It was dead silent and pitch black. Every time I took a breath, I thought I'd choke, rubble coating my mouth and throat. I thought, *I'm going to die. I can't believe I'm alive, and I'm going to die.*"

When finally the cascade of rubble subsided, Lutnick began slowly walking his way north, finding a pay phone to call Allison, who filled him in on the calls she'd received, including telling him that Cantor lawyer Stephen Merkel had survived. Lutnick made his way to Merkel's Greenwich Village home, where other Cantor employees showed up, and they frantically called around to try to find out who was still alive. By the afternoon's end, Lutnick was fairly certain that Gary, who had called Edie in the final moments to say good-bye, hadn't made it, nor had Doug Gardner. Instead of heading directly home to be with his own family, Lutnick went to see Jennifer Gardner and her two young children at their Upper West Side home. "He was covered with concrete and dust," she says. "We were speechless. He kept saying, 'You are fine, you will be fine, I love you.' Doug and Howard loved each other like brothers. I'm sure Howard is the loneliest man in the world because of what happened. He had lost nearly 700 people. He said, 'I have to help these families.' It was always his plan."

THE CRITICISM OF HOWARD LUTNICK HAS died down. But the conversations that the widows have now, in their support groups or with friends, will not be turned into tabloid headlines or TV sound bites, and so his image as a man who promised then reneged may never change. "Initially, we were all nervous, all panicked," says Liz McLaughlin, a young Cantor widow from Pelham whose husband, Robert, was an eight-year veteran. "But he is doing much more than we could have imagined."

In comparing notes with widows whose husbands worked for other firms, she concluded that Lutnick's financial package is relatively good: ten years of health insurance rather than five; a share of 25 percent of the partners' profits over a five-year period—a total package worth at least $100,000 per family. Before Lutnick explained his plan to the widows, "he had a bad reputation," recalls Marilyn Rocha, whose husband, Antonio, a bond trader, had worked at Cantor only three months. "They said he's just out for himself. " Now raising a 3-year-old and an 8-month-old on her own, Rocha says, "Ten years of health insurance would be enough for me. Ever since this happened, I've been in the pediatrician's office so often, I might as well rent a room there."

Anne Wodenshek, a New Jersey mother of five children whose husband, Christopher, ran Cantor's power-and-energy-brokerage department, admits, "I was irritated when they cut the paychecks off, because I didn't think Christopher was dead. But Howard doesn't owe us anything." Wodenshek had a long chat with Lutnick the other day; he phoned to see how she was doing, as he is trying to do with all surviving family members. She was pleased that he called. "He's trying to do the right thing," she says.

Lutnick has yet another new ritual in his life involving family, a weekly date that he refers to as "Men's Night Out." Every Thursday at 5:30, he and his sons, Kyle and Brandon, pick up his best friend's son, 5-year-old Michael Gardner ("Michael waits at the door," says his mother), and for a few hours they go for ice cream or buy toys and do the father-son thing. "You're either in or you're out," Lutnick says. "For Michael, I'm in." ■

cue Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Helen Frankenthaler
Recent large-scale paintings from the artist's "Lighthouse" series; through 1/12/02. • Knoedler, 19 E. 70th St. (212-794-0550).

Per Kirkeby
New paintings; through 1/26/02. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through 12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400), and Gagosian, 980 Madison Ave. (212-744-2313).

Man Ray
Paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, New Jersey, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; through 1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

57th Street Area

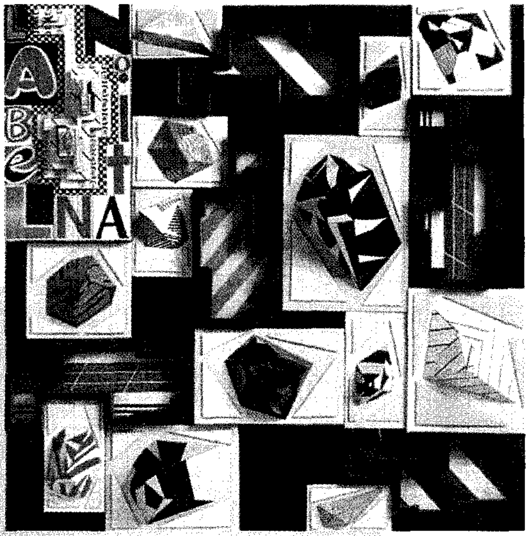
Richard Baker
Recent still-life paintings by this artist known for his simple, elegiac compositions; through 1/26/02. • Washburn, 20 W. 57th St. (212-397-6780).

Robert Berlind/Edward Gorey
New landscape paintings of scenes in Maine and upstate New York/A selection of drawings by the late illustrator and writer. Through 12/22. • De Nagy, 724 Fifth Ave. (212-262-5050).

Talent

Market Value

Collagists often use the detritus of everyday life to startling effect. Few, however, have pushed the process as boldly as **Jane Wilbraham**, a London artist whose vivid, illusionistic cardboard compositions of cut-up produce boxes may suggest Constructivism or the patterns of Alexander Girard (pictured, *Label Nation*, 2001) but are meant to reflect the interconnections of global economic markets. At Nicole Klagsbrun Gallery, 526 West 26th Street; through December 22.



Jake Berthot
New paintings; through 12/22. • McKee, 745 Fifth Ave. (212-688-5951).

Burgoyne Diller/Theodore Stamos
Paintings and drawings from the thirties, the decade in which the artist's work evolved from Cubism to non-objective Neoplasticism/Abstract paintings from the late forties, the artist's formative years. Through 1/12/02. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Michael Mazur
Vividly colored gestural abstract paintings that suggest coastal landscapes in different seasons; through 12/21. • Ryan, 24 W. 57th St. (212-397-0669).

Gabriel Orozco
Recent drawings created in Costa Rica, Mexico City, New York, and Paris, and photographs; through 12/29. • Goodman, 24 W. 57th St. (212-977-7160).

Mark Rothko
Depression-era urban scenes, still lifes, and nudes from the thirties and forties; through 1/5/02. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

SoHo and TriBeCa

Ghada Amer
A large sculptural installation that incorporates painting and embroidery and takes its inspiration from the *Gawami al Lada* (Encyclopedia of Pleasure), a book written by a Muslim in the eleventh or twelfth century; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Valentina DuBasky
New paintings and monotypes of images seen by the artist during her travels along the silk route, from Italy to Asia; through 1/15/02. • Pelavin, 13 Jay St. (212-925-9424).

Judy Fox/Lynne Yamamoto
A life-size, cast-marble figure of a beautiful youth posed as the Hindu god Krishna, by this artist known for her uncannily lifelike sculptures of naked children/An installation of digitally rendered cherry blossoms affixed to painted walls. Through 1/19/02. • P.P.O.W., 476 Broome St. (212-941-8642).

Peter Hristoff
New paintings and works on paper, including a monumental Vanitas painting and a 40-foot-long work titled *The History of Anatolian Folk Music*; through 12/22. • Beitzel, 102 Prince St. (212-219-2863).

Norm Magnusson/Selma Fink
"Animal Alphabet," a series of 26 small paintings of animals/Carved stone sculptures of animals. Through 12/23. • Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-9941-6355).

Chelsea

Stephen Antonson/Jonathan Tucker
Drawings of parking lots and ports of entry/Painted three-dimensional forms made with modeling paste that bring to mind the scenery of rock gardens and terrariums. Through 12/21. • Harris, 529 W. 20th St. (212-463-9666).

L. C. Armstrong
The artist's latest resin-coated paintings of post-apocalyptic landscapes populated with exotic flowers whose "stems" are burn marks made with ignited bomb fuses; through 12/22. • Postmasters, 459 W. 19th St. (212-727-3323).

Katherine Bernhardt
Paintings that use a variety of vernacular styles to depict corporate logos, fashion models, Björk, and other images of pop culture; through 12/22. • Team, 527 W. 26th St. (212-279-9219).

Mel Bochner
More than 100 printed works relating to the artist's artworks and exhibitions, among them books, catalogues, posters, and exhibition announcements; through 12/21. • Bound & Unbound, 601 W. 26th St. (212-464-7348).

Louise Bourgeois
New figurative and abstract sculptures in stitched fabric that continue the artist's recent exploration of her relationship to her mother; through 1/5/02. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Kaucyila Brooke
Large-scale photomontages that tell a new, all-female version of the story of creation; through 12/31. • Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Tony Conway
Minimal paintings over manipulated digital photographs of cityscapes; through 1/5/02. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Ellen Carey
Monumental photo-based artwork titled *Mourning Wall* comprising 100 black large-format Polaroid negatives arranged in rows of the gallery's walls; through 12/20. • Auchincloss, 601 W. 26th St. (212-727-2845), Mon.-Fri., 10-6.

Tony Feher
New sculptures fashioned from common objects; through 12/22. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Chris Hanson and Hendrika Sonnenberg
Three new collaborative sculptures; through 12/22. • Cohan, Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Alfred Jensen
Paintings and works on paper by the American artist (1903–1981) whose work is currently the subject of a retrospective at the Dia Center for the Arts (see "Museums"); through 12/22. • Protetch, 511 W. 22nd St. (212-691-4342).

Roberto Juarez
New paintings of grid formations that echo the urban patterns seen by the artist through the windows of his midtown studio; through 12/22. • Miller, 524 W. 26th St. (212-366-4774).

Anish Kapoor
New sculptures; through 12/22. • Gladstone, 515 W. 24th St. (212-2006-9300).

Bob Knox
Large-scale paintings of abstracted cityscapes; through 12/21. • Shainman, 513 W. 20th St. (212-645-1701).

Susanne Kühn/David Brody
Paintings of imaginary landscapes/Architectonic wall drawings. Through 12/22. • Maynes, 529 W. 20th St. (212-741-3318).

Cary Leibowitz
Candy-colored paintings on wood that resemble old-

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

PHOTOGRAPH COURTESY OF NICOLE KLAGSBRUN GALLERY.

Sultry Sprawl

We'll assume the locals rarely see, much less appreciate, the beauty of Hypoluxo Road, a stretch of strip malls and infirmaries in South Florida whose half-Latin, half-Greek name simultaneously suggests Faulkner and vacuum cleaners but was actually the creation of a desperate developer. Shot at night with a four-by-five view camera by Tim Davis, however, these anonymous discount-store parking lots and gas stations have a distinctly otherworldly glow (pictured, *Good Way Oil*, 2001). At Brent Sikkema, 530 West 22nd Street; through December 22.

GOOD WAY OIL
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fashioned signs; through 12/22. • Kreps, 516A W. 20th St. (212-741-8849).

Albert Oehlen
New paintings and a drawing that combine hand-painted abstract gestures, found photographs, and *computer-generated images; through 1/12/02.* • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Graham Parks/Frank Breuer
Paintings of abstracted views of buildings and trees/Large-format color photographs of large outdoor signs. Through 1/12/02. • Feigen, 535 W. 20th St. (212-929-0500).

Lucas Samaras
Installation of hundreds of paintings, objects, and papers slathered in polychrome paint that continues the artist's exploration of the use of paint as an object; through 1/5/02. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Sam Samore
Painterly photographs on paper and canvas; through 12/22. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Frank Stella
Recent wall sculptures in cast aluminum, aluminum pipe, steel, ceramic, and polyurethane paint; through 12/22. • Kasmin, 289-291 Tenth Ave. (212-563-4474).

Camille Utterback/Amy Morken
An interactive video installation in which abstract visual compositions react and respond to viewer's motions and gestures/Mixed-media works on paper that depict jarring narratives on the human condition. Through 12/22. • Golden, 526 W. 26th St. (212-727-8304).

Jane Wilbraham
Three-dimensional collages constructed from the cardboard of fresh produce boxes that the London-based artist finds at markets; through 12/22. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Group Shows

Madison Avenue and Vicinity

Zwirner & Wirth
Surreal and surrealism-influenced works by Bellmer, Bourgeois, Broodthaers, Celmins, Ernst, Gober, Magritte; through 1/31/02. • 32 E. 69th St. (212-517-8677).

57th Street Area

Artemis • Greenberg Van Doren
"All American," works by De Kooning, Hofmann, Kline, Motherwell, Twombly, Warhol, others; through 12/28. • 730 Fifth Ave. (212-445-0444).

St. Etienne
Works on paper by Klimt, Kokoschka, Schiele; through 1/5/02. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Apex Art
"Revolving Doors," works that encourage a fluidity between public and private space, by Acconci, Boden, Jankowski, Muntadas, Wearing, others; through 12/22. • 291 Church St. (212-431-5270).

Deitch
"Widely Unknown," a memorial tribute to the artist Margaret Kilgallen (1967–2001), featuring installations by Ackerman, Johanson, Kilgallen, McGee, Rojas, others; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

Indo Center
"From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the sixties onward; through 1/19/02. • 530 W. 25th St. (212-462-4221).

Marks
"100 Drawings and Photographs," works by Brancusi, Ensor, Feeley, Friedlander, Horn, Hume, Johns, Kelly, Lyon, Marden, Polke, Twombly, Weegee, Winters, others; through 12/22. • 523 W. 24th St. (212-243-0200).

Van de Weghe
Sculptures by Calder, Serra, Stella; through 1/26/02. • 521 W. 23rd St. (212-929-6633).

Photography

Eugène Atget
Rare photographs taken between 1910 and 1913 at the edge of Paris known as the Zone Militaire, a no-man's land of trailers, gypsies, and rag-pickers; through 1/5/02. • Ubu, 16 E. 78th St. (212-794-4444).

Wynn Bullock/Mark Mann
Vintage prints, ranging from the photographer's nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards. Through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Elio Ciol
Images of the Italian landscape; through 12/23. • Bateman, 560 Broadway (212-227-1431).

Tim Davis
Otherworldy images of Florida strip malls and infirmaries as seen at night beneath lights; through 12/22. • Sikkema, 530 W. 22nd St. (212-929-2262).

Elger Esser
Large, ethereal color photographs of rural landscapes defined by their horizon lines; through 12/31. • Sonnabend, 536 W. 22nd St. (212-627-1018).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

John Pfahl
Large-format color photographs that capture horticulture at its most extreme, from majestic Huntington Gardens to Robert Irwin's Zen-like spaces; through 1/5/02. • Borden, 560 Broadway (212-431-0166).

Collier Schorr
Large-scale portraits, a landscape, and a still life that convey the artist's contradictory fascination with Germany; through 12/21. • 303, 525 W. 22nd St. (212-255-1121).

Joel Sternfeld
Images that continue the photographer's documentation of the abandoned elevated railway, the High Line, on Manhattan's West Side; through 1/5/02. • Pace/MacGill, 534 W. 25th St. (212-759-7999).

Tadanori Yokoo
Never before seen or published photo-collages from the sixties and new collages that use the format of the New York *Times* for an absurdist send-up of current affairs, by the internationally acclaimed graphic artist; through 12/22. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
"Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; 12/11–6/23/02. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; 12/11–6/2/02. • 45 W. 53rd St. (212-977-7170), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24/02. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-

PHOTOGRAPH COURTESY OF BRENT SIKKEMA.

5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Conversations With Traditions: Nilima Sheikh and Shahzia Sikander." Works by two female South Asian artists who draw on traditional techniques of Indian miniature painting; through 2/17/02. • "Monks and Merchants: Silk Road Treasures From Northwest China, 4th to 7th Century"; through 1/6/02. • "The Creative Eye: New Perspectives on Asia Society's Rockefeller Collection." Selections from the Society's renowned permanent collection; through 4/14/02. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $4 students and seniors.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • "Context: Recent Art From Cuba in the Permanent Collection"; through 3/3/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Eternal Egypt: Masterworks of Ancient Art From the British Museum." More than 140 ancient Egyptian masterpieces, many of which have never before traveled to the United States; through 2/24/02. • "Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 3/10/02. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center
"Heavenly Visions: Shaker Gift Drawings and Gift Songs." Approximately 130 drawings and song texts inspired by the unique spiritual practices and beliefs of the American religious community known as the Shakers; through 12/15. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection
"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; through 2/24/02. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26/02. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Norman Rockwell: Pictures for the American People." The most comprehensive exhibit ever assembled of the American artist and illustrator's work, including 70 paintings and all of the 322 covers he created for *The Saturday Evening Post*; through 3/3/02. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"The Emergence of Jewish Artists in Nineteenth-Century Europe." An exhibition focusing on the creativity of Jewish artists within the context of nineteenth-century art, featuring paintings by Daniel Moritz Oppenheim, Camille Pissarro, Simeon Solomon, and others; through 3/17/02. • "Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10/02 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10/02. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10/02. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Fri. 11-3, Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; 12/9–8/4/02. • "Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early-renaissance paintings; through 5/5/02. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Annual Christmas Tree and Neapolitan Baroque Crèche." The museum's annual presentation of a candlelit spruce and an eighteenth-century crèche scene (lighting ceremonies are performed Fri. and Sat. evenings at 7); through 1/6/02. • "Extreme Beauty: The Body Transformed." Costumes that conform the body to a physical ideal, ranging from a sixteenth-century iron corset to Thierry Mugler's "Motorcycle" bustier; 12/6–3/3/02. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27/02. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art
"Alberto Giacometti." The first New York exhibition devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; through 1/22/02. • • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"*The Little Red Lighthouse and the Great Gray Bridge*: Illustrations by Lynd Ward." Illustrations from the 1942 children's book that were recently given to the museum; through 4/28. • "Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design
"David Smith: Two Into Three Dimensions." Sculptures, paintings, and drawings by the American sculptor (1906–1965) dating from the thirties to 1960; through 1/6/02. • "Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than twenty years; through 12/30. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

Neue Galerie
"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works

from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; through 2/18/02. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1-6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

Retrospective

Bend Me, Shape Me

A tour of **Extreme Beauty: The Body Transformed** (at the Metropolitan Museum of Art, December 6 through March 17) is a visit to a world of ravishing oddities, not one of them dull. Examples: a form-fitting outfit for a tough chick that appears to be made of black tire rubber. A tiny, exquisitely embroidered shoe for a woman whose foot was bound from childhood. A Thierry Mugler gown, glittering with jewel-toned paillettes and sprouting ebony feathers, that is destined to change its wearer into a strange siren, part reptile, part bird. Organized according to zones of the body—neck and shoulders, chest, waist, hips, and feet—the show reveals how different cultures have used clothing to manipulate human anatomy so that it might conform to the prevailing ideal of beauty. Gorgeous eccentricities of traditional ethnic costume are juxtaposed with envelope-pushing examples of the Western world's high fashion, some of it historical, lots of it contemporary (pictured, Alexander McQueen's *Feather Dress*, 2001). Much of the material, seemingly the result of fantasy run amok, has little relationship to the practical use of clothing—keeping the body comfortable in the climate and for the activities in which it's operating. Nearly all of it is erotically charged. "Fashion," comments Harold Koda, head of the Costume Institute, "has always been driven by nubility. I hope people looking at this show will not dismiss these things because they wouldn't wear them but will imagine who could." TOBI TOBIAS

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New York Public Library
"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; through 1/5/02. • "The Public's Treasures: Americana From the New York Public Library." Seldom-displayed books and documents from the library's collections, including a copy of the first book printed in America; through 1/26/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • "75 Years of Holiday Magic: Macy's Thanksgiving Day Parade." Photographs, drawings, and archival material chronicling the history of the parade; through 11/17/02. • "New York September 11 by Magnum Photographers." Photographs of the World Trade Center attack and its aftermath by Paul Fusco, Thomas Hoepker, Steve McCurry, Susan Meiselas, Gilles Peress, and Alex Webb; through 2/25/02. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Animations." Works by 31 artists who use or reference animation, among the Francis Alÿs, Jeremy Blake, Liam Gillick, and Karen Yasinsky; through 1/20/02. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17/02. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onward; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3/02. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "*Sharon Harper: Photographs From the Floating World*." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's
12/5 at 10: "Ancient Jewelry." On view from 12/1. 12/5 and 12/6 at 10 and 2: "Antiquities." On view from 12/1. 12/7 at 10: "20th Century Decorative Arts." On view from 12/2. 12/7 at 2: "Tiffany: Innovation in American Design." On view from 12/2. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
12/5 at 10 and 2: "20th Century Decorative Arts." On view from 11/30. 12/11 at 10 and 2: "Books." On view from 12/6. • 219 E. 67th St. (212-606-0430).

Doyle
12/5 at 1: "European and American Paintings and Sculpture." On view from 12/1. 12/11 at 10: "Important Barbie Dolls." On view from 12/8. • 175 E. 87th St. (212-427-2730).

Phillips
12/5 at 2: "Important French & Continental Furniture." On view from 12/1. • 406 E. 79th St. (212-570-4830).

Sotheby's
12/7 at 10:15 and 2: "Antiquities." On view from 12/2. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
12/6 at 10:30: "Early Printed Books." On view from 12/1. 12/7 at 10:30 and 2:30: "Photographic Literature & Photographs." On view from 12/2. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

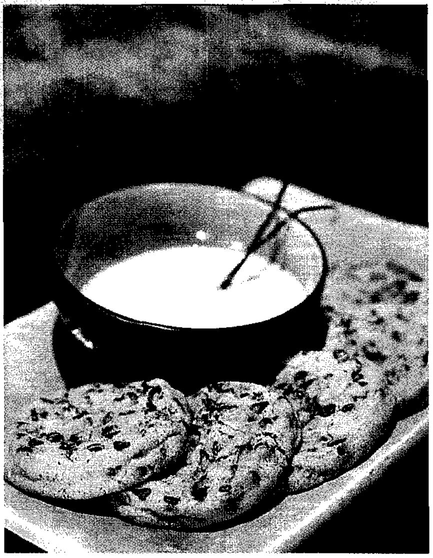
Across the Street
You can't tell from looking that Eli Zabar's white-tablecloth fine-dining destination restaurant has morphed into a casual trattoria and pizzeria. But now mini ficelles have been replaced by Neapolitan country bread, tables are adorned with bottles of red wine and jars of hot-pepper flakes, and the menu runs to uncharacteristically affordable red-sauce favorites like chicken Parmesan, lasagne, and spaghetti and meatballs. • 444 E. 91st St. (212-722-4000). (M)

Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

Object of Desire

Milk and Cookies

Here's a tip for Santa: If you happen to be visiting **TanDa** pastry chef Wendy Israel this December 24, allot yourself more than the usual amount of break time to huddle around the hearth. After fifteen years of tweaking, the Moomba survivor says, she's finally perfected her recipe for chocolate-chip cookies. At TanDa, she serves them hot out of the oven with a bowl of fresh, warm coconut milk for dunking. (331 Park Avenue South, near 24th Street; 212-253-8400.)



★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Better Burger
From the owners of the quasi-vegetarian Josie's, a snappy fast-food stand that both carnivores and quasi-vegetarians will like. Free-range beef, chicken, and turkey burgers are cooked in a fat-draining contraption that looks like a giant George Foreman grill, while tuna, soy, and veggie versions are pan-seared. Likewise, crispy, crinkly French fries are almost virtuous, spritzed with olive oil and baked. Even the take on Mickey D's "special sauce" is made from Muir Glen tomatoes and Vegannaise. • 565 Third Ave., at 37th St. (212-949-7528). (I)

Bid
Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Blue Grotto
A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Citarella: The Restaurant
Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

The Harrison
Red Cat partners Jimmy Bradley and Danny Abrams take a gamble by opening a new hot spot blocks away from the hot zone. But if ricotta cavatelli with braised veal cheeks, honey-and-lime-glazed quail, and homemade bresaola with taleggio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. • 355 Greenwich St. (212-274-9310). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M–E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

Luce
This beautifully restored Sixth Avenue bodega may do

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Opening

The Boy With the Most Cake

Fauchon, purveyor of such common Parisian grocery-list staples as cognac marrons glacés, preserved duck à l'orange, and Sichuan-peppercorn foie gras, has opened its second New York branch, in the old Sant Ambroeus space. The fabled French food hall is keeping its predecessor's fabled gelati, panini, and coffee bar and adding its own line of Fauchon products and pastries. Heading the confectionery department is former Le Bernardin pastry chef Florian Bellanger (pictured), who seems to be on an enduring sugar high. (1000 Madison Avenue, near 77th Street; 212-570-2211.)

for that lonely, pappardelle-deprived stretch what pioneering Cucina did for Park Slope's now-burgeoning boulevard years ago. Chef Andrew Blackmore-Dobbyn, formerly chef de cuisine at Savoy, has come up with an intriguing Italian-Mediterranean menu: Sicilian seafood couscous, guinea hen with pomegranate sauce, and even a bravely revisionist take on a borough favorite, spaghetti and meatballs—tiny lamb ones, that is. • 411 11th Street, at Sixth Ave., Brooklyn (718-768-4698). (M)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knicknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

Market 17
Like City Bakery, its predecessor in this narrow Union Square storefront, Market 17 aims to make the most of its proximity to the Greenmarket by incorporating local produce in thin-crusted pizzas, flatbread wraps, pressed focaccia sandwiches, and smoothies. The wall-plastered pie boxes of yore are gone, replaced by exposed brick, 140-year-old barn wood, and upended logs used as table supports. • 22 E. 17th St. (212-414-4999). (I-M)

The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M-E)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Lunch runs the gamut from grain and vegetable salads to a burger with Belgian-style frites, and dinner has a decidedly French accent. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Manhattan

Lower New York

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Gigino Trattoria
It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

★ The Mercer Kitchen
Within Christian Liaigre's conversion of a catacomb into a sultry, shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

NL
NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Pfiff
A friendly neighborhood spot and a good place to refuel after a SoHo shopping binge. It's nice, in the heart of French-bistroville, to find hearty American fare like roast-corn-and-mussel chowder, barbecued braised short ribs, and grilled rib steak with white grits. Bar and brunch menus, too. • 35 Grand St. (212-334-6841). (M)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in av-

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PHOTOGRAPH BY ANDRE SOUROUJON.

ocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) • 71 Clinton St. (212-614-6960). (M)

Below 14th Street, East

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I) ($)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the culinary spell of cookbook author and avid gardener Diana Kennedy. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles, concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I–M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I–M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ Blue Hill
Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ 'ino
Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread with zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Bar 515
International pub grub and hearty American dishes with a touch of Asian and Mexican influences in a lofty, industrial space. Nearsighted sports fans will appreciate the twelve-foot television screen usually tuned in to the game, the match, or the tournament. • 515 Third Ave., nr. 34th St. (212-532-3300). (I–M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. At lunch, the $20 tasting menu shows off his equally distinctive culinary style in the form of truffle-flecked parsnip soup with chestnut ravioli, and chicken breast with foie gras sauce. • 5 E. 20th St. (212-460-9100). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

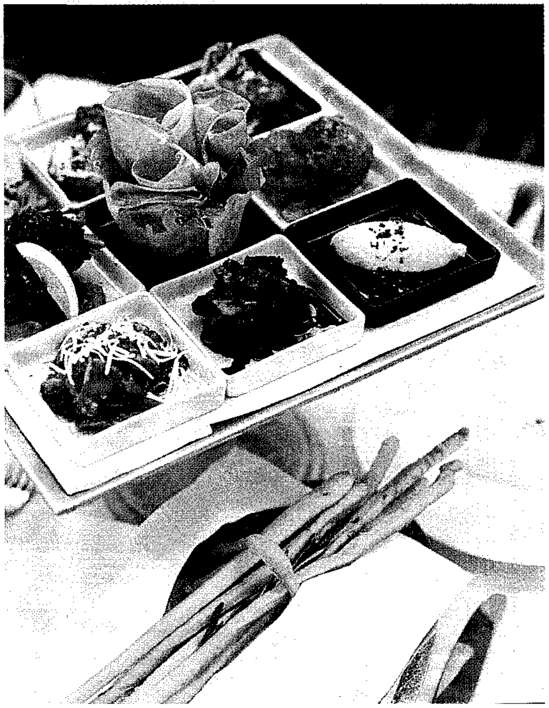
Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Ask Gael

We want to eat light before or after theater.

Remi's luscious new cichetti platter is just enough to mute hunger rumbles before or after the show. Cichetti, the small snacks served in the wine bars of Venice, are some of the best bites in a town not celebrated for triumphs of the table. That may explain why till now chef Francesco Antonucci paid so little mind to his heritage. Not that I haven't always rated Remi a top Italian, but suddenly the food is better than ever. And Antonucci's nostalgia glorifies these Venetian tapas. A flotilla of savory classics come in small square dishes like patchwork on a footed platter—sweet-and-sour Dover sole; La Serenissima's famous cod mousse; zesty octopus; remarkable seviche of whitebait; smoked eel; cuttlefish tarted up in its own ink; eggplant, of course; meatballs; and prosciutto in a fried Parmesan basket. $12 per person. (145 West 53rd Street; 212-581-4242.)



Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Union Square Cafe
Nowhere else are uncommon combinations such as rhubarb-blood-orange chutney and wasabi mashed potatoes so seamlessly incorporated into dishes. Surprisingly, vegetarians will eat better here than at any of their hallowed haunts. The bar is a great place to lunch solo. And the devil's food truffle with chocolate sauce can make you act the fool. • 21 E. 16th St. (212-243-4020). (M–E)

★ Veritas
Does the wine list make the restaurant? If you've got a chef like Scott Bryan whipping up arctic-char carpaccio with warm fingerling potato salad and a sublime, marrow-and-wine-fortified fillet of beef, it doesn't have to. His elegant American fare ($68 prix fixe only) complements the cellar, a joint obsession of the owners, who seem to take intense pleasure in sharing their private collection. • 43 E. 20th St. (212-353-3700). (E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M–E)

☆ F&B
F&B, which stands for Frites and Beignets, is clearly the Tiffany of fast food. (Is that the subliminal message of those robin's-egg-blue walls?) A choice of sauces—caramel, chocolate, mango—for dipping beignets makes donut-dunking seem desperate. A split of champagne is served in the bottle with a blue straw. Hot dogs come in a dozen guises including the Great Dane (remoulade, roasted onions, cucumber slices). And the superlative fries alone are worth a trip. • 269 W. 23rd St. (646-486-4441). (I)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

☆ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a hunk of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well,

PHOTOGRAPH BY PATRIK RYTIKANGAS.

like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur

Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar

Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

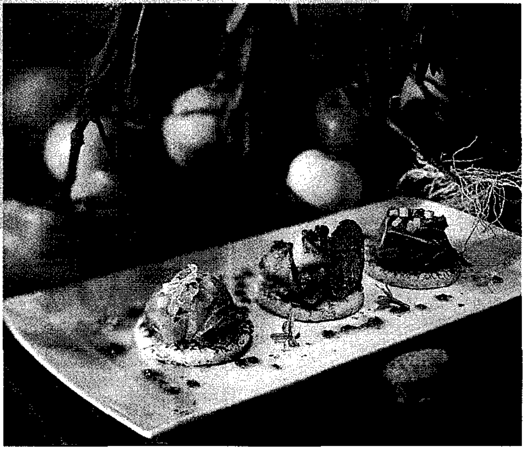
Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Object of Desire

Grate Expectations

During Hanukkah, Jewish families everywhere dig out their cherished, grease-splattered recipes for latkes, the potato pancakes that symbolize the miracle of the oil that lasted eight days. Even more miraculous are the steps some professional chefs take to transform the humble Hebrew hotcake into secular gourmet grub. From December 4 through December 22, new **Fifty Seven Fifty Seven** chef Brooke Vosika fries up a trio of decidedly nonkosher luxury latkes as an appetizer special: a blue-potato latke with Nantucket Bay scallops and Oregon truffles; a Yellow Finn-potato latke with juniper-and-lemon-smoked salmon; and an Idaho-potato latke with goat cheese and shaved Parma ham. (57 East 57th Street; 212-758-5757.)



PHOTOGRAPH BY KENNETH CHEN.

★ Oyster Bar

Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill

A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Christer's

No, Swedish food isn't all about salmon. But we'd be disconsolate if Christer Larsson ever stopped serving his archetypical oak-board-baked filet. And even though he acquits himself well with the compulsory gravlax and herring, he's a gifted cook who borrows freely from other culinary styles. The cozy décor, on the other hand, is David Rockwell's riff on a Scandinavian hunting lodge, with copper fish "scales," a glowing fireplace, rough-hewn walls, and Marimekko colors. • 145 W. 55th St. (212-974-7224). (E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "chou-croute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tiramisu. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Esca

Somewhere in between overseeing Babbo and Lupa, taping his shows, and just basking in his own glory, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is inspired; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations. A blackened churasco is a couple of degrees of Cajun heat short of a call to Jacoby & Meyers, and needs only minor embellishment like blue cheese, or avocado and Monterey jack. Be sure to order yours on Sullivan Street Bakery ciabatta, and douse the flames with a malted. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's Italian

This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ La Caravelle

After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

Randolph's

Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

Utsav Festive India
The $12.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Caviarteria
If you like to sip Taittinger and nibble caviar by the eighth of an ounce on a whim, this is the place for you. The casually elegant café also offers sampler platters of Sevrugra, Osetra, and Beluga, plus related luxuries like a black-truffle soup, smoked trout from Idaho, salmon from Scotland, and a host of roe-centric sandwiches. • 502 Park Ave., at 59th St. (212-759-7410). (M–E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

Hudson Cafeteria
Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Opening

Riviera Live

Hell's Kitchen seems the perfect neighborhood for a restaurant like **Marseille,** dedicated to the bold flavors of that gritty industrial port. Designer Nancy Mah, who fabricated Asian-fantasy interiors at Lotus and Sushi Samba, goes for a *Casablanca*-era French-Moroccan feel with a tile floor, a zinc bar, and wine storage built into a former bank vault; while chef Alex Ureña, late of Blue Hill, traverses the Mediterranean for tapas like stuffed zucchini blossoms and mussel bruschetta, appetizers like rock-shrimp falafel, and the inevitable bouillabaisse. He's still trailing a wisp of foam from his stint at El Bulli, the inspiration, no doubt, for the celery lather adorning his crunchy peanut-butter tart. (630 Ninth Avenue, at 44th Street; 212-333-3410.)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Centolire
The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come

PHOTOGRAPH BY KENNETH CHEN.

with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

Pamir
Worth a trip for the coziness of tribal carpets, the hanging copper and saddle bags, the warm welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. Satiny eggplant and pumpkin are similarly draped. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). And the baklava (baghlawa) is chewy and not too sweet. • 1437 Second Ave., nr. 74th St. (212-734-3791). (M)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

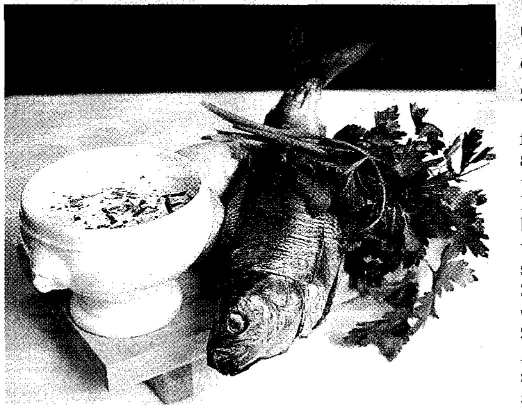
Above 60th Street, West Side

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Tasting

Hello, Cleveland!

Don't think that **Café Boulud**'s top toque Andrew Carmellini is just another chef jumping on the comfort-food chuck wagon. Although the current "voyage" section of his four-part menu (available through mid-January) is a domestic flight titled the "Heartland of America," he was planning dishes like a creamy "midwestern-style chowder" with smoked whitefish, a colossal "Amish" chicken potpie, and a fancy-pants take on s'mores long before his boss, that Daniel guy, named an apple tart after Mayor Rudy. Not to mention that the Cleveland native's pierogi, stuffed with farmer cheese, sauerkraut, and potato, have an unimpeachable pedigree—the recipe comes courtesy of his Polish grandmother. (20 East 76th Street; 212-772-2600.)



Jimmy's Uptown
Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of the culinary experiments are more successful than others, but the scene—and the Glory Glory Hallelujah $25 Sunday brunch—are worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Queens

★ Rajbhog Sweets
Best-known for its 60-plus varieties of confections tantalizingly arranged like Neuchâtel truffles, Rajbhog also offers an excellent selection of mostly Gujarati vegetarian dishes. Tooriya patra combines long green squash with Swiss-chard leaves and lima beans; karela are green Chinese eggplant in a subtly spicy sauce with potatoes and cashews. At lunch, two vegetables, a paratha, plus rice and dal will run you $4.50. If you still have room for dessert, you're in the right place. • 72-27 37th Ave., Queens (718-458-8512). (I)

PHOTOGRAPH BY KENNETH CHEN.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

The Chamber Music Society of Lincoln Center
Presents premieres by Elliott Carter, Aaron Jay Kernis, and Wynton Marsalis, performed by clarinetist David Shifrin, bassoonist Milan Turkovic, cellist Fred Sherry, the Orion String Quartet, and others. 12/4 at 7:30. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.

Philadelphia Orchestra
Wolfgang Sawallisch conducts Bartók's only opera, *Bluebeard's Castle*, and Strauss's tone poem, *Macbeth*, Op. 23. 12/4 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$89.

New York Philomusica
Schoenberg's *Pierrot Lunaire*, Op. 21, features mezzo Janice Felty. Messiaen's *Quartet for the End of Time* rounds out the program. 12/6 at 8. • Merkin Concert Hall, 129 W. 69th St. (212-501-3330); $16–$25.

American Symphony Orchestra
Presents "A World Apart," music by composers who left Germany and Austria during World War II for the U.S., Mexico, and England, including Rubin, Bürger, and Wellesz, and Korngold's Cello Concerto. 12/5 at 8. • Avery Fisher Hall, Lincoln Center (212-581-1365); $22–$50.

Madrigali Spirituali
Chamber choir performs Baroque Italian madrigals and motets, including works by Monteverdi. 12/6 at 8. • St. Michael's Church, Amsterdam Ave. and 99th St. (212-967-9157); $20.

David Parker & the Bang Group
Presents the world premiere of *Bound Edition*, a collaboration with a Dutch fashion-design team, about three people who are bound together by what they wear. Other Parker works are *Enough*, set to Rachmaninoff, *Critical Mass*, and *On the Tip of My Tongue*, a trio on pointe with creative use of harmonica. • Danspace Project at St. Mark's Church, Second Ave. and 10th St. (212-674-8194); $12.

New York Philharmonic
Bobby McFerrin leads a rush-hour concert of Ravel and Rimsky-Korsakov; 12/4 at 6:45. Iván Fischer guest conducts Schumann's Cello Concerto featuring Lynn Harrell and Mahler's Symphony No. 5; 12/6–12/8 at 8; 12/11 at 7:30. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$82 (12/4: $15–$47).

Les Arts Florissants
Baroque ensemble performs Marc-Antoine Charpentier's Christmas Oratorio and Christmas Mass, as well as the Advent antiphons and other seasonal music. 12/7 at 8 and 12/9 at 4. • The Church of St. Ignatius Loyola, Park Ave. at 84th St. (212-721-6500); $45.

The Romeiko Ensemble
Musicians from the U.S., Greece, and Turkey perform Byzantine chant and Turkish Sufi songs. 12/8 at 8. • Cooper Union, the Great Hall, Third Ave. at 7th St. (212-545-7536); $25.

The New York Pops
Holiday concert features soprano Barbara Hendricks and the United Nations International School Children's Chorus. 12/7–12/8 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$79.

"Festival of Choirs"
Cantors and adult and children's choirs from all five boroughs make up a 250-member chorus presenting Hanukkah music, including excerpts from Handel's *Judas Maccabaeus*. 12/9 at 4. • Congregation Rodeph Sholom, 7 W. 83rd St. (212-362-8800. ext. 1213); free.

"Judas Maccabaeus"
The Young People's Chorus of New York City and the Bach Society of Columbia University perform the Handel oratorio in a narrated Hanukkah concert for families. 12/9 at 3. • 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $25.

New York Youth Symphony
Opens its season with Brahms's Violin Concerto, Stravinsky's *The Rite of Spring*, and the premiere of Emily Lenore Doolittle's *Dance*. 12/9 at 2. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $7–$40.

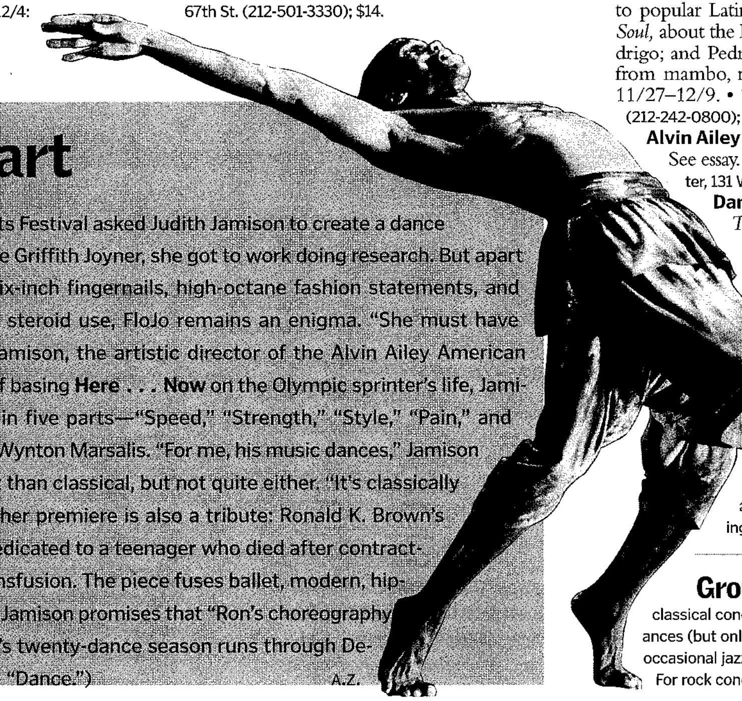
Vienna Choir Boys
World-renowned choir performs traditional German and American Christmas carols and works by Britten, Mendelssohn, and Richard Rodgers. 12/9 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $19–$72.

Speculum Musicae
Contemporary-music ensemble pays tribute to composers Elliot Carter and Goffredo Petrassi, who've been friends for six decades. The indefatigable Carter handpicked the program, including the U.S. premiere of his Oboe Quartet. 12/10 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $14.

Premiere

Running Start

When the 2002 Olympic Arts Festival asked Judith Jamison to create a dance about the track star Florence Griffith Joyner, she got to work doing research. But apart from her dizzying speed, six-inch fingernails, high-octane fashion statements, and unsubstantiated rumors of steroid use, FloJo remains an enigma. "She must have been a humdinger," says Jamison, the artistic director of the Alvin Ailey American Dance Theater. So instead of basing **Here . . . Now** on the Olympic sprinter's life, Jamison structured the tribute in five parts—"Speed," "Strength," "Style," "Pain," and "Heaven"—with a score by Wynton Marsalis. "For me, his music dances," Jamison says, calling it closer to jazz than classical, but not quite either. "It's classically American." The season's other premiere is also a tribute: Ronald K. Brown's **Serving Nia** (pictured) is dedicated to a teenager who died after contracting AIDS through a blood transfusion. The piece fuses ballet, modern, hip-hop, and African dance, and Jamison promises that "Ron's choreography is slammin'!" The company's twenty-dance season runs through December at City Center. (See "Dance.") A.Z.



Opera

Metropolitan Opera
Strauss's *Arabella* with Renée Fleming, Wagner's *Die Meistersinger von Nürnberg*, Verdi's *La Traviata*, and Puccini's *Madama Butterfly* are onstage this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

Manhattan School of Music Opera Theater
Presents two one-act operas: Gian Carlo Menotti's opera buffa *Amelia Goes to the Ball* and the New York premiere of Robert Ward's *Roman Fever*, named after the Edith Wharton story. 12/5 and 12/7 at 8; 12/9 at 2:30. • Manhattan School of Music, Broadway and 122nd St. (212-749-2802, ext. 4428); $15–$20.

Dicapo Opera
Jules Massenet's *Werther* runs for two weekends. 12/7–12/9 and 12/14–12/16. Call for details. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

Amato Opera
Presents Mozart's *The Magic Flute*. Weekends, 12/8–1/6. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dance

New York City Ballet
George Balanchine's The Nutcracker runs through 12/31. Call for details. • New York State Theater, Lincoln Center (212-307-4100); $16–$88.

"The Tenth Annual Improvisation Festival/NY"
Performances in seven downtown theaters include John Jasperse, Sara Pearson, Chris Aiken, and others. Call for details. 12/3–12/9. • Various venues, (212-539-2611); free–$15.

Ballet Hispanico
Combines American modern dance with Hispanic culture in works like the world premiere of Ramón Oller's *Bésame* (Kiss Me), about experiences of love, set to popular Latin American songs; Oller's *Eyes of the Soul,* about the life of Spanish composer Joaquín Rodrigo; and Pedro Ruiz's *Club Havana*, which draws from mambo, rumba, cha-cha, jazz, and big band. 11/27–12/9. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

Alvin Ailey American Dance Theater
See essay. Call for details. 12/3–12/31. • City Center, 131 W. 55th St. (212-581-1212); $25–$75.

Dances Patrelle
The Nutcracker comes to Gracie Mansion, Central Park, and the Bronx Botanical Gardens, circa 1895, in *The Yorkville Nutcracker*, set to the original Tchaikovsky score. 12/6–12/8 at 7; 12/8–12/9 at 2. • The Kaye Playhouse at Hunter College, 68th St. between Park and Lexington Aves. (212-772-4448); $35.

International Ballet Theatre
Performs *The Nutcracker* with children from local dance schools. 12/9 at 2. • Queens College, Colden Center, Flushing (718-793-8080); $11.

Ground Rules This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY PAUL KOLNIK.

Nightlife

cue

Edited by Ethan Brown

Concerts

"Concert for a Landmine-Free World"
12/7 at 8. With Steve Earle; Emmylou Harris; Mary Chapin Carpenter; more. • Beacon Theatre, Broadway and 74th St. (212-307-7171); $40–$125.

Small Stages

B.B. King Blues Club & Grill
12/5: Chicago-based blues rockers Sonia Dada. 12/6–12/7: B.B. King. 12/8: The Jeff Healy Band. • 243 W. 42nd St. (212-997-4144).

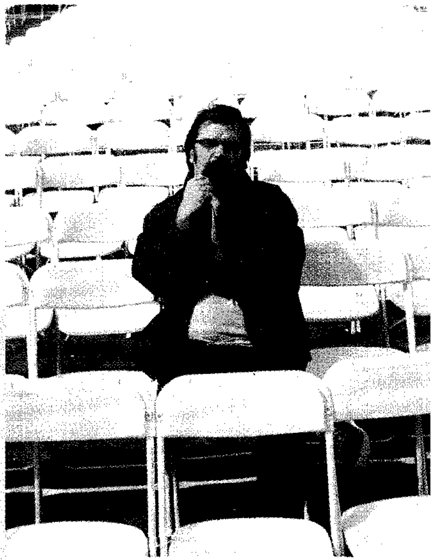
Bottom Line
12/5: The Asylum Street Spankers. 12/7: Daphne Rubin-Vega; Ball in the House. 12/8: Mahavishnu Project. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
12/6: Blue Rodeo; Tim Easton. 12/7–12/8: Anarchic Venezuelan rockers Los Amigos Invisibles; Si Se. 12/10: Starsailor. • 6 Delancey St. (212-533-2111).

Fez
Edgy cabaret acts like Kiki & Herb and folkies like Patti Rothberg are mainstays at this very intimate space downstairs from the Time Cafe. Thursdays: Mingus Big Band. Saturdays: John Kelly's Shiny Hot Nights: More Songs of Joni Mitchell. 12/4: Amy Correia. 12/7: Jesse Harris. 12/10: Broadway Cares. • Time Cafe, 380 Lafayette St. (212-533-2680).

Benefit

Cause, Effect



To hear Steve Earle tell it, his involvement in the **Concerts for a Land-Mine-Free World** came about through his history of political activism, an affinity for benefit sponsor Vietnam Veterans of America Foundation (VVAF), and, he says with a chuckle, "a bit of a networking thing." Four years ago, Earle (pictured), a country songwriter active for years in the movement to abolish the death penalty, played the first series of anti-land-mine concerts set up by Emmylou Harris, who had supported a benefit of his. "Then I met some of the people at VVAF, and it opened my eyes to a more organized level of activism," he says. "I can sing 'Kumbaya' all I want to, but these guys have been around for a while." This year, on a tour that comes to the Beacon Theatre December 7, Earle and Harris, plus Sheryl Crow, Mary Chapin Carpenter, Bruce Cockburn, and Patty Griffin, will raise awareness, as well as money, for a cause that might be more on people's minds than anyone had planned. Despite the gravity of the cause, though, the concert's loose, hootenanny-style format should ensure plenty of easygoing interaction among six singer-songwriter stars. "We all go on at the same time and take turns playing—sometimes together and sometimes not," says Earle. "If you're not playing, the trick is not to stand there picking your nose." ROBERT LEVINE

Irving Plaza
12/4–12/5: Brit rockers-of-the-moment Coldplay, whose music is a too-workmanlike mix of the moodiness of the Smiths and the widescreen sound of Radiohead. 12/7–12/8: Martin Sexton. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Electroclash-fest mastermind Larry Tee's "Club Badd." Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 12/4: Mandy Barnett. 12/5: Afro-beat big band Antibalas. 12/6: Cousteau. 12/8: "Betty: 2001 Space Holidays." New show from the a cappella trio with special guests like Toshi Reagon and Maggie Moore. 12/10: Kate's Chink-o-Rama. • 425 Lafayette St. (212-239-6200).

Knitting Factory
12/3: Dirty Dozen Brass Band; Tim Berne Sextet. 12/4: Dirty Dozen Brass Band. 12/6: Cave In; The Icarus Line; Big Collapse. 12/7: The Big Wu; Shady Groove. 12/8: "International Pop Overthrow Festival" with the Mockers; Walter Clevenger and the Dairy Kings; The Andersons; more. 12/9: "Ska for Youth" benefit for the Twin Tower Orphan Fund. With Toasters; King Django; River City Rebels. 12/10: "International Pop Overthrow Festival" with King Fly; Rocket Transfer Warehouse; Montgomery Cliffs; more. • 74 Leonard St. (212-219-3055). $.

Makor
12/4: Peter Elderidge; Violet; Jamie Obstbaum; Dan Lipton; Susan Werner. 12/6: Odetta. 12/8: Battlefield Band; Chava Alberstein. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesdays: "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
12/5: Cave In. 12/6: El Vez. 12/9–12/16: Yo La Tengo. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
12/3: Stereobate. 12/4: Richard Cheese; Corey. 12/5: Star City. 12/6: The Frames; The Kingsbury Manx. 12/7: Orange Park; This Way. 12/8–12/9: The El Vez Christmas Show. 12/10: Mike Viola and the Candy Butchers. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
12/3: "La Trópica Mondays." 12/4: Roots reggae icon Michael Rose. 12/6: "Basement Bhangra." 12/7: "After work R&B Music Showcase." 12/8: "Samba Saturday." • 204 Varick St. (212-243-4940).

The Village Underground
12/7: Tough New York singer-songwriter Garland Jeffreys, whose career has hit all sorts of interesting notes, from covers of garage classics like "96 Tears" to messagey rock like "Why-O," a meditation on busing. • 130 W. 3rd St. (212-777-7745).

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun
Thursdays, the best deal in clubland: House great Tony Humphries for *free*. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Thursdays: Deep house with D.J. Jamyz Nylon.• 418 W. 14th St. (212-206-1590).

Centro-Fly
Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 12/8: Groovy San Francisco house-music wunderkind Mark Farina. • 45 W. 21st St. (212-627-7770).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404). $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: D.J. Big Ben spins hip-hop at "The Show." • 285 W. Broadway (212-941-0900).

Vinyl
Still strong as ever, thanks to some of the city's best dance parties: "Be Yourself" and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland
12/3–12/4: "Cubarama," an Afro-jazz orchestra direct-

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

PHOTOGRAPH BY DENNIS KLEIMAN/RETNA LTD. USA.

ed by Rudy Calzado. 12/5–12/8: "Coltrane Revisited." Joe Lovano takes on the tenor-sax visionary. Mondays, from 5:30 to 7:30: The Scott Whitfield Jazz Orchestra. Tuesdays, from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays, from 5:30 to 7:30: Lew Anderson's All-American Big Band. • 315 W. 44th St. (212-581-3080).

Blue Note

12/4–12/5: Chick Corea's 60th Birthday Bash. 12/6–12/7: "Now He Sings, Now He Sobs" with Miroslav Vitous and Roy Haynes. 12/8–12/9: The Bud Powell Tribute Band. 12/10: Blue Note's Twentieth Anniversary Celebration. Sets at 8 and 10:30. • 131 W. 3rd St. (212-475-8592).

Iridium

Monday nights, the Les Paul Quartet holds office hours. 12/4–12/9: Trumpeter and ubiquitous soundtrack scorer Terence Blanchard; Carl Allen. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" presents: "Jazz at the Penthouse"

12/6–12/8 at 8. Solo piano romps from greats Sir Roland Hanna, Terry Waldo, and Melvin Chen. • Rose Building, 165 W. 65th St. (212-721-6500). $45.

"Jazz Insights" presents: "The Vocalists"

Lecture and music series hosted by Arnold Jay Smith, Tuesdays from 7:45 to 9:30. 12/4: Kevin Mahogany. • New School University, 66 W. 12th St. (212-229-5690). $35.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke

A great jazz lounge with low cover to boot. Expect lots of freewheeling jam sessions instead of marquee names. 12/3: Joe Magnarelli Quintet. 12/4: "Hammond B3 Organ Grooves." 12/5: Hot Pants Funk Sextet plus one. 12/6: Jim Rotondi & David Hazeltine's Electric Band. 12/7–12/8: Jimmy Cobb's Mob. 12/9: Chris Washburne and the Syotos. 12/10: Jam Session with John Farnsworth. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

An impeccably hip Lower East Side avant-jazzerie with a heavy dose of turntablism and electronica. Sunday: Klezmer Sundays. 12/3: Judy Elkan & Kristen Kosmas' Little Theatre. 12/5: John Hollenbeck's Quartet Lucy; Joel Harrison and the Wishing Well. 12/6: Hasidic New Wave; Yerba Buena. 12/7: Myra Melford's The Tent. 12/8: Erik Truffaz Ladyland Quartet. 12/10: Judy Elkan & Kristen Kosmas' Little Theatre. • 107 Norfolk St. (212-358-7503). $.

Sign Us Up

Known as IPO, the International Pop Overthrow Festival may go by a once-exciting-now-tragic acronym, but the annual West Coast gathering of mostly unsigned pop bands is actually a low-key affair. For the first New York edition, which starts December 8, expect enough hungry unknowns like Asteroid (pictured) battling it out on the stage of the Knitting Factory to make the producers of *Bands on the Run* proud. (See "Small Stages.")

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 12/4–12/9: Geri Allen Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. • 1626 Broadway, nr. 49th St. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses that plays host to comics from the *Letterman–Chris Rock Show–SNL* axis. 12/3–12/9: Colin Quinn; Godfrey; Greg Giraldo; Greer Barnes; Tom Papa; Jim Norton. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., nr. 81st St. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 12/3–12/9: Richie Byrne; Hood; Billy Burr; Nancy Redman; Jerry Diner; Bruce Smirnoff. • 1118 First Ave., nr. 61st St. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 12/5: Stephen Lynch. 12/7–12/8: Greg Giraldo; Rob Magnotti; Gregg Rogell; Susie Essman. • 34 W. 22nd St. (212-367-9000).

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 12/9: Jane Monheit. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." Through 12/8: Comic and cabaret siren Marilyn Sokol. • 450 Park Ave. So., at 30th St. (212-532-4370).

Don't Tell Mama

Cabaret acts, old-school "female impersonators," and Broadway babies share the stage at this theater-district nightspot. Thursdays at 6: Seth's Broadway Chatterbox. Saturdays at 8:30; Poole Party Comedy Variety Show; at 11: "Judy Garland Live!" with Tommy Femia. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tuesday–Saturday, the cover charge is $60. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the 11-o'clock shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 12/3: Julie Reyburn. 12/4: Lynee Kerr in "More Songs My Husband Wrote." 12/5: Sue Masuki in "A New Take." 12/6: Anthony Gaglione in "I'm Alright." 12/7: "Teddycare 2001." 12/8: Judy Kreston and David Lahm reprise "In the Center Ring: Songs of the Circus." 12/9: Julie Reyburn. 12/10: Eastern Standard Time. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Performance

Hail the King

Unlike some celebrity club owners, **B.B. King** (pictured) doesn't hog his own stage with self-important jam sessions. In fact, the legendary guitarist only appears at his New York club about twice a year, making his gigs there that much more special. When he plays the B.B. King Blues Club & Grill on December 6 and 7, he'll likely spread some holiday cheer from his latest album, *A Christmas Celebration of Hope*, which mostly avoids seasonal standards in favor of lesser-known tunes like "Back Door Santa" and "Lonesome Christmas." (See "Small Stages.")

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PHOTOGRAPH: BOTTOM, KRISTER LARSSON/SCANPIX.

cue

TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: Comics
Kurt Andersen makes comics the theme of this week's show, enlisting Pulitzer Prize–winners Art Spiegelman and Michael Chabon (whose latest novel is about a duo of comic-book artists) to talk about the form. • 12/8 at 10 A.M. and 12/9 at 7 P.M., WNYC, 93.9 FM and 820 AM.

"The Golden Dreydl: A Klezmer Nutcracker"
Radio host Ellen Kushner joins the Shirim Klezmer Orchestra for a jazzy Jewish cover version of the old Christmas tale. • 12/8 at 8 P.M. WNYC, 93.9 FM and 820 AM.

Andrew Vachss
The author talks about his new detective novel, *Pain Management*, with the eponymous host of "The Lewis Burke Frumkes Show." • 12/9 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Toscanini in Britain
Musicologist and author David Hamilton uses materials from Toscanini's archives to lecture on the great musician's life in England. • 12/4 at 6:30 P.M. New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (212-870-1630); free.

"Gimme Shelter": A Real-Estate Lecture
Ruth Indyk, a vice-president at Douglas Elliman, along with a real-estate attorney and a mortgage specialist, talk city realty and take questions. • 12/4 at 7 P.M. Makor, 35 W. 67th St. (212-601-1000); $12 advance, $15 at the door.

"Artists Respond to the Terrorism of War"
Wendy Perron, the New York editor of *Dance* magazine, moderates a panel discussion among artists and writers like Vivian Gornik and George Emilio Sanchez on how to approach recent events as artists. • 12/4 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); free.

"Alzheimer's Disease: A Family Matter"
Mt. Sinai's Dr. Deborah Marin talks about symptoms, treatments, and the latest research, while Jed Levine, director of the local chapter of the Alzheimer's Association, discusses resources and strategies for coping with the widespread illness. • 12/4 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Globalization Pro and Con
A debate between *No Logo* author Naomi Klein and conservative *Canadian National Post* columnist Diane Francis—moderated by columnist Stephen Handelman—promises to be lively. • 12/5 at 6:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $10 advance, $15 at the door.

"After Terrorism Strikes: A Dialogue of Healing"
American and Israeli experts in medicine and social services, as well as the father of a terrorist victim, talk about the aftermath of terrorism. • 12/6, 5 to 8:30 P.M. Weil Gotshal & Manges, 767 Fifth Ave., at 58th St. (212-986-9026 for reservations); free.

"Being Arab-American in New York City"
Abdeen Jabara, a prominent lawyer and leading activist, talks generally about the challenges Arab-Americans face in New York and specifically about the Ashcroft crackdown. • 12/6 at 6 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7.

Media Coverage of the Middle East
The press's take on the region pre- and post-September 11 is debated among ABC terrorism investigator Chris Isham, Fox News Channel senior correspondent Eric Shawn, activist Marshall Levin, and the moderator, WNYC's Mike Pesca. • 12/6 at 7 P.M. UJA-Federation of New York, 130 E. 59th St. (212-836-1800); $25.

Gay Visibility
As the presence of gays and lesbians in American life increases, prominent New School fellow Evan Wolfson moderates a discussion among scholars—led by Suzanna Danuta Walters, author of *All the Rage: The Story of Gay Visibility in America*—about what it all means for the community. • 12/6 at 8 P.M. The New School, 66 W. 12th St. (212-229-5353); $5.

"Memorializing the Landscape of Violence"
Edward Linenthal, author of *The Unfinished Bombing: Oklahoma City in American History*, talks about September 11 and the Oklahoma City bombing and their affect on American society. • 12/7 at 7:30 P.M. U.S. Customs House, 1 Bowling Green (212-825-6880); free.

The Written Word

Anthony Bourdain
The writer-chef who made waves with the exposé *Kitchen Confidential* discusses and signs copies of his new memoir, *A Cook's Tour*. • 12/4 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Sam Lipsyte, Kate Christensen, Marc Maron
Three young authors read from their work—Lipsyte from his new novel, *The Subject Steve;* Christensen from her second novel, *Jeremy Thrane;* and comic Maron from his funny memoir, *The Jerusalem Syndrome*. • 12/5 at 6:30 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Lily Brett
The Australian-born author who lives in New York reads from her first book to break through in the States, *Too Many Men*. • 12/5 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

"Food for Thought's" 100th Show
The young series has quickly reached its hundredth show, celebrated with Arthur Miller's new one-act, *A Memory of Two Mondays*. Part of proceeds go to a fellowship awarded here. • 12/6, 1 to 3 P.M. National Arts Club, 15 Gramercy Park So. (212-362-2560); $50 includes lunch, reading, and cocktails.

Naomi Wolf
The author of *The Beauty Myth* discusses her latest book, *Misconceptions: Truth, Lies, and the Unexpected on the Journey to Motherhood*, and signs copies. • 12/6 at 2:30 P.M. Elizabeth Seton Childbearing Center, 222 W. 14th St. (212-367-8500); free.

Mike Lupica
The New York sportswriter reads from his latest book, *Full Court Press*, takes questions, and signs copies. • 12/6 at 7 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Chris Batchelder
The author of the amusing pop satire *Bear v. Shark* reads from and signs copies of his novel. • 12/6 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Dava Sobel
The author of *Galileo's Daughter: A Historical Memoir of Science, Faith, and Love* talks about her work. • 12/7 and 6:30 P.M. Morgan Library, 29 E. 36th St. (212-685-0008); $10.

Jennifer Egan and the Writers Studio
Egan, the National Book Award finalist, author of *Look at Me*, and Writers Studio alumna, joins former teachers and Philip Schultz, the founder of the writing workshops, for a reading followed by a holiday party. • 12/7 at 7 P.M. Village Community School, 272 W. 10th St. (212-255-7075); $3 donation.

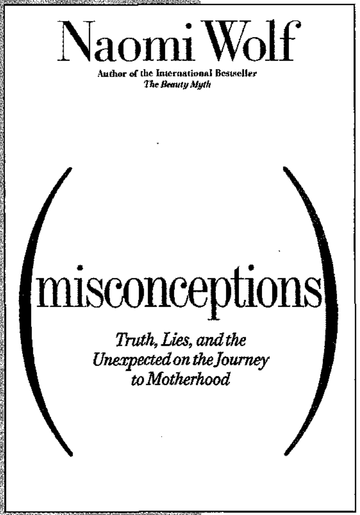
Billy Collins, Sharon Dolin, Jack Ridl
Ridl, winner of the 2001 Poetry Chapbook Competition, reads from his collection *Against Elegies* along with prize judges Collins and Dolin. • 12/9 at 6 P.M. Center for Book Arts, 28 W. 27th St. (212-481-0295); free.

***McSweeney's* Night**
The hip literary journal takes over the bar for a night, featuring contributors Todd Pruzan, Sean Wilsey, John

In Print

Labor Movement

"I just can't see an American hospital wanting women making guttural sounds and pulling on the staff," says **Naomi Wolf**, "but that's a much healthier way to behave in labor than lying on your side, making little ladylike breaths." The feminist who converted her experience as a teenage anorexic into the best-selling *The Beauty Myth* now draws on her two pregnancies to investigate the American way of birth in her book *Misconceptions*. Although hospitals are loath to divulge birth statistics—only two states require it, says Wolf—she estimates that, in some places, nearly half of all deliveries are C-sections (as were both of hers). Medical intervention is far more prevalent in the United States than in other developed countries, and Wolf insists that market forces are a major factor. "Nurses and midwives and even doctors have told me that the pressure behind all this is, *Clear the floor, we need that room, why is your patient still there?* Labor is artificially speeded up. A midwife will call [a pause in labor] time for a nap or a walk; in the hospital it's called arrested labor, a medical condition that requires intervention." Wolf is typically iconoclastic (confessing that pregnancy made her more skeptical of pro-choice absolutism), and her mix of memoir and political critique will undoubtedly be attacked in some quarters. "There are the happy few critics who love my method," she says, "but many, many readers who do." Wolf talks about *Misconceptions* and signs copies on December 6. (See "The Written Word" for details.) B.K.


Naomi Wolf
Author of the International Bestseller
The Beauty Myth
misconceptions
Truth, Lies, and the Unexpected on the Journey to Motherhood

Hodgman, and Arthur Bradford. • 12/9 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

"Food for Thought": in Memoriam
Actors read six plays and monologues relating to September 11—from Susan Charlotte's interpretation of Ken Krug's subway paintings to actor Cliff Robertson's story of flying over the Tappan Zee Bridge that day. Some proceeds go to 9/11 victims. • 12/10, 1 to 3 P.M. National Arts Club, 15 Gramercy Pk. So. (212-362-2560); $45.

"Mother Courage: Imagining Peace"
Danny Glover, Susan Sarandon, Tony Kushner, and Eve Ensler are among the writers and actors involved in dramatic readings benefiting Afghan women and children in the name of the human-rights organization MADRE. • 12/10 at 7:30 P.M. New York Society for Ethical Culture, 2 W. 64th St. (212-307-4100); $25 to $1,000.

Cushman & Wakefield—benefiting the Diabetes Research Institute. • 12/5 at 6:30 P.M. Grand Hyatt Hotel, Lexington Ave. at 42nd St. (212-695-6058); $650 and up.

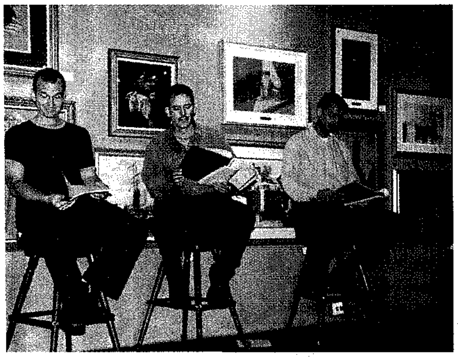
TriBeCa Ball 2001
Celebrating the twentieth anniversary of the New York Academy of Art, David Bowie and Iman host a benefit full of artists and other luminaries. Moby and Damian Loeb chair the disco portion of the evening. • 12/5 at 7 P.M. 540 W. 21st St. (212-); dinner $500 and up, disco $125.

Comedy for Parkinson's Research
The Michael J. Fox Foundation sponsors dinner and comedy from Chris Rock, Denis Leary, and Jon Stewart. • 12/8 at 7 P.M. Roseland Ballroom, (212-245-6570, ext. 20); $2,500 to $5,000 per person.

Parks and Preservation Awards Dinner
Governor Pataki hosts a dinner benefiting the restoration of the rustic Bear Mountain Inn in Hudson Valley. • 12/10 at 7 P.M. Rooftop of the St. Regis Hotel, 2 E. 55th St. (212-753-4500); $5,000 to $50,000 for tables of ten.

Events

New York Armory Show
Furniture, jewelry, watches, posters, fabrics, and paintings—from the seventeenth through the nineteenth centuries—are available at one of the city's biggest antiques fairs. • 12/5, 4 to 8:30 P.M.; 12/6 and 12/7, noon to 8:30 P.M.; 12/8, noon to 6 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (212-472-1180); $10.



Happening

Bit Players

Like the lunches included in the ticket price, the one-act plays at **Food for Thought** are bite-size delicacies to be nibbled between full meals of staged fare. Two or three times a week, works from Beckett, Pinter, Strindberg, and Dorothy Parker are read by the likes of Judith Light and Campbell Scott (pictured, between Denis O'Hare, left, and Jeff Woodman, reading Pinter's *The Dwarfs*). Show No. 100, on December 6, offers Arthur Miller's *A Memory of Two Mondays*, read by Treat Williams, Marian Seldes, and others; word is, Miller himself may even show up. On December 10, actors present "In Memoriam," six plays and monologues resonating with or written in response to September 11. At the National Arts Club; see "The Written Word" for details.

PHOTOGRAPH BY JOHN DENTATO.

Special Events

Tours

The Beatles' New York
On the twenty-first anniversary of John Lennon's death, follow in the footsteps of the foursome from the Ed Sullivan Theatre through Carnegie Hall and Strawberry Fields and, finally, the Dakota. • 12/8 and 12/9 at noon. Call 212-465-3331 for reservations and meeting place; $13.

Bill Clinton's Harlem
You may not see the big man himself, but it's worth the trip to explore the Schomburg Library, the newly mallified 125th Street, the Apollo Theater, and Clinton's new office space. • 12/8 at 1 P.M. Meet at the southwest corner of 135th St. and Malcolm X Blvd. (888-377-4455); $12.

Historic Taverns and Christmas
Sample hot wassails, ale, and other spirits as you hop between historic watering holes like the White House Tavern (where Dylan Thomas wrote "A Child's Christmas in Wales"). • 12/8 and 12/9 at 5:15 P.M. Call 212-465-3331 for reservations and meeting place; $13.

Benefits

"Hope for the Children" Gala
Wall Street executives make up the bulk of contributors to this cocktail party, tasting, and auction benefiting St. Jude Children's Research Hospital. • 12/4, 5:30 to 9:30 P.M. Cipriani, 110 E. 42nd St. (212-239-3239); $500.

Empire Ball
Nearly 1,000 city real-estate leaders will attend an annual black-tie gala—this year honoring John Santora of

Ernest Porcelli Open House
The veteran glass-blowing artist is on hand to show his work and demonstrate techniques at a two-day open house and sale displaying his work. • 12/8 and 12/9, 10 A.M. to 6 P.M. 543 Union Street, #3A, Gowanus, Brooklyn (718-596-4353); free.

"Wish You Were Here"
A benefit "art walk" along Thompson Street affords strollers the opportunity to buy paintings hanging in the SoHo street's restaurants and boutiques (from the likes of Sol Lewitt, Mary Ellen Mark, and Kiki Smith). Proceeds support the Arts Rebuilding Initiative, which compensates artists and organizations for losses incurred as a result of 9/11. • Through 12/9. Thompson St. bet. Houston and Canal Sts.; free.

Sports

Heroes Lacrosse Showdown
The NYPD and FDNY vie for heroes' bragging rights at this lacrosse showdown in honor of NYPD lacrosse-team founder Ronnie Kloepfer, who died on September 11. • 12/8 at 5:30 P.M., Saint's game afterward at 7:30 P.M.; Nassau Veteran's Memorial Coliseum, 1255 Hempstead Turnpike, Uniondale, Long Island (631-567-9114); $14.50 to $19.50.

Chelsea Piers Climber's Cup Competition
Total spazzes battle internationally known climbing gods in Chelsea Piers' first citywide open climbing contest. Climbers of any level can try their hands and feet at speed climbing, route racing, and bouldering. • 12/8 from noon to 4 P.M., Chelsea Piers, West Side Hwy. at 22nd St. (212-336-6000); $10 to watch, $30 to enter.

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cue

Kids

Edited by Susan Avery

Children's Events

Covert Operation

Kiddie pleaser Ralph Covert is back in town for a concert. The guitarist, who loves to have big bunches of youngsters join him onstage, is set to play audience favorites from his popular CD *Ralph's World.* • 12/9 at noon; Makor, 35 W. 67th St. (212-601-1000); $12.

Then Concert I Shall Play

Poet Karl Kirchwey wrote a new narration for this family production of Handel' s *Judas Maccabaeus.* The Young People's Chorus of New York City and conductor Ken Masur present a version that incorporates elements of the Hanukkah story. • 12/9 at 3 P.M., 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $25.

Hanukkah on Ice

Celebrate the first night of Hanukkah with a spin around the ice-skating rink at Chelsea Piers. Jewish music, latkes, buffet dinner, and surprise entertainment are on the agenda. Space is limited. • 12/9 from 3 to 6 P.M.; Sky Rink at Chelsea Piers, Pier 61, enter at 23rd St. and West Side Hwy. (212-683-9004); $12.

Lighting Up in Brooklyn

The Brooklyn Heights Synagogue presents a Hanukkah concert and party. Featured entertainment: the Storycrafters, two Ph.D.'s who talk in tandem and add ethnic musical instrumentation to their tales of world folklore. • 12/9 at 11 A.M., Brooklyn Heights Synagogue, 131 Remsen St. (718-522-2070); $10 grown-ups, $5 kids.

We're Having a Party

Who better to throw a kids' Hanukkah party than the National Council of Jewish Women? All are invited for an afternoon of games, crafts, entertainment, food (eat, *mamaleh*), and goody bags. Book donations accepted that day for its children's-literacy program. • 12/9 from 1:30 to 4 P.M.; 820 Second Ave., nr. 43rd St., second floor (212-687-5030, ext. 17); $18 grown-ups, $10 kids.

Let There Be Candlelight

Light has been used for centuries for ceremonial symbolism. Do a virtual travel of the globe and learn about holiday festivals around the world that celebrate light, including Hanukkah. Make your own candles to take home. • 12/8, 12/9, 12/15, 12/16, 12/22, 12/23, 12/26–12/30 from 1 to 4 P.M.; South Street Seaport Museum, 209 Water St. (212-748-8786); $5.

Hanukkah at the Museum

The Yeshiva University Museum does it up right with a lineup of holiday fare. The Hanukkah Story Theater has kids using props and costumes to participate in a dramatized retelling of the story. After, they create their own dioramas of the brave Maccabees. Materials provided. BYO shoe box. In another program, Hanukkah HighLights, based on the exhibit "Continuity and Change," kids learn about different menorahs and create their own from metal, glass, or clay. • Hanukkah Story Theater 12/9, 12/13 from 2 to 4 P.M.; Hanukkah HighLights 12/11 from 2 to 4 P.M.; Yeshiva University Museum, 15 W. 16th St. (212-294-8330); $6 grown-ups, $4 kids and seniors, free to kids 5 and younger.

Y More

The littlest kids are entertained with a Hanukkah family get-together at the 92nd Street Y's Parenting Center. Preschoolers will make their own menorahs. • 12/6, 12/7 from 1 to 2 P.M.; 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

Schlepping Along the Lower East Side

Learn all about the neighborhood of our grandparents. The Jewish Lower East Side Talk and Walk includes a visit to Guss' famous pickle shop, the oldest synagogue in the city, Yiddish-newspaper row, and other sites that mark the birthplace of Jews in America. Sponsored by Dr. Phil's New York Talks and Walks. • 12/9 at 1 P.M.; Meet outside the First Romanian American Synagogue, 89 Rivington St. (888-377-4455); $12.

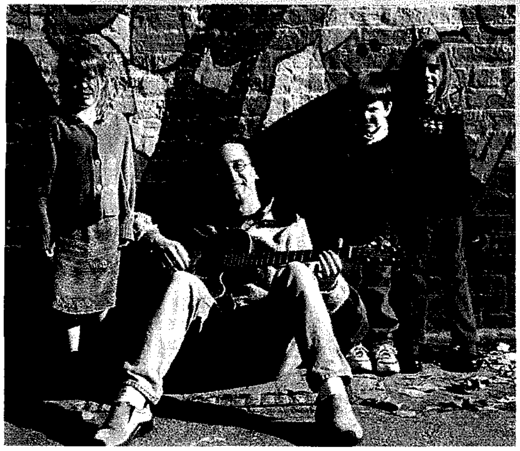
My Yiddishe Season

Folksbiene, the Yiddish theater company, brings its new season forward with *2001: A Space Mishegas.* This freewheeling multimedia adventure features audience participation with an entertaining lesson in the language of our *bubees.* • Sundays through 12/23 at 11 A.M.; Theater Four, 424 W. 55th St. (212-239-6200); $15 grown-ups, $12 kids 11 and younger. 12/9 performance at 3 P.M.; New Jersey Performing Arts Center, Victoria Theater, 1 Center St., Newark (888-466-5722 or www.njpac.org); $18 grown-ups, $9 kids.

Happenings

Dreidel Dreams

Out of the deluge of Christmas events posing as nondenominational holiday celebrations, two concerts emerge for the Festival of Lights. At **Makor,** kids can toddle along with musical hero Ralph Covert (pictured). The bespectacled, clean-cut guitarist (such a *punim!*) will play some of the hits that get the preschoolers dancing onstage ("Ragtime Cowboy Joe," among the favorites, and "Take a Little Nap," a remake of "Shake Your Booty"). Got gelt? Buy Covert's CD after the show. For older kids, the **92nd Street Y** presents a Hanukkah family classical concert. German-born conductor Ken Masur (Kurt's son) leads Handel's *Judas Maccabaeus,* with the Young People's Chorus of New York City. Just add latkes. S.A.



Solutions to last week's puzzle

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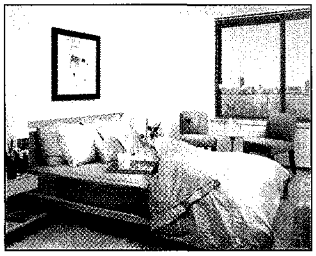

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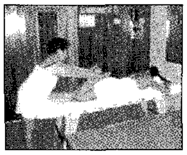

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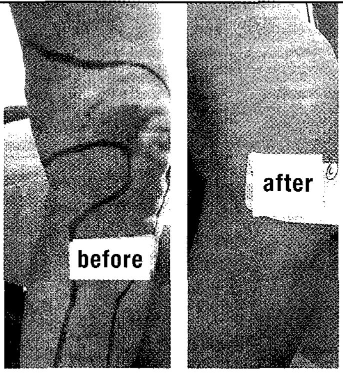

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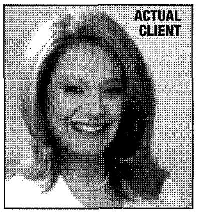

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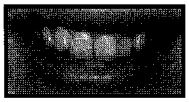

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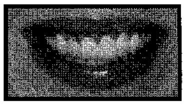

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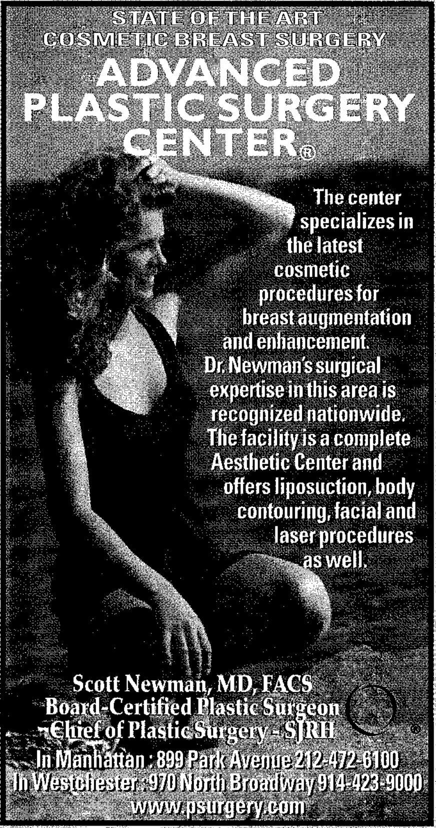

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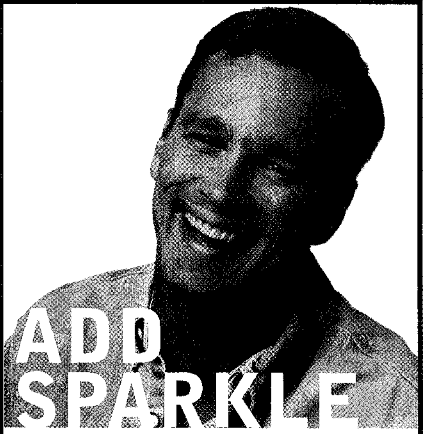

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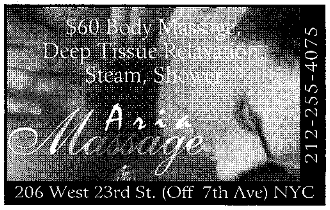

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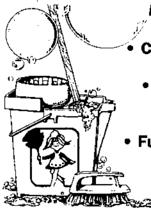

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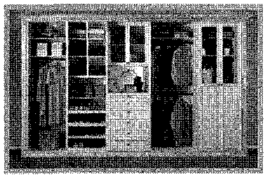

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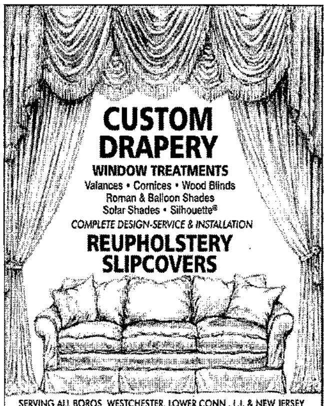

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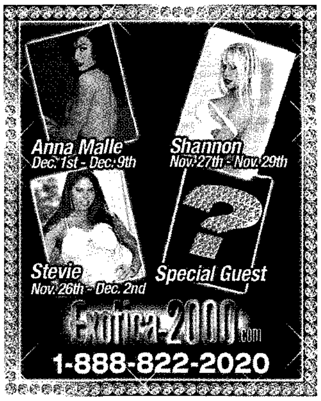
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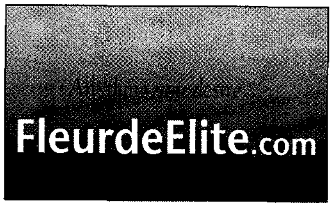
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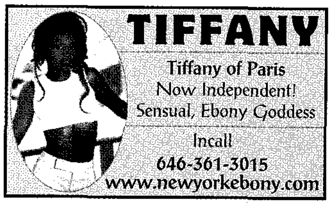
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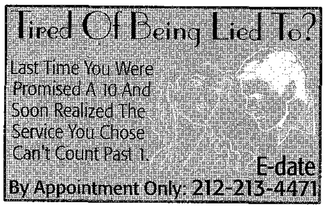
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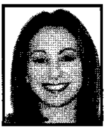

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Wide-Eyed—Pretty, spirited, smart woman, 46, seeks warm, upbeat man (39 plus), who's a bit cerebral and a lot of fun! brown_eyedgirl55@yahoo.com 1310✉☎

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Tenderness, Intellect, Sensuality—Lovely, highly educated, successful, divorced white female, artist, teacher, department head, seeking that rare man, 48 plus, who feels deeply, listens intently and expresses himself truly. Photo. E-mail: nyartist28@hotmail.com 1349 ✉

Spiritual, Open-Hearted, Very Pretty—Woman, 37, seeks soul mate - a relationship that inspires the goals of our higher selves and strengthens our connection to our soul. *White man,* 5'11"-6'4", 36-47, fit, passionate, successful. 1307 ✉☎

Single Jewish Female—Striking, intelligent, artistic, relocating to New York, seeks quality male, 48-65. POB 620746, Newton, MA 02462 - or barbarar@netvision.net.il 1344 ✉

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Pretty, Great Figure—Young 50s, looking for a special guy - Manhattan, tall, business or professional, 58-68. 1343 ✉☎

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6:30 pm
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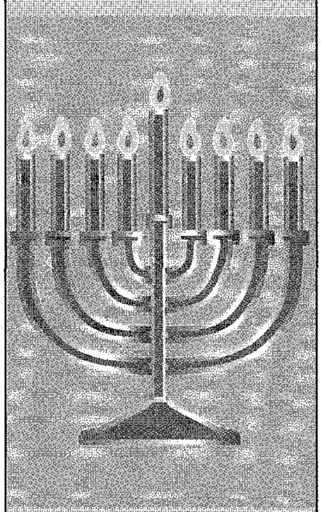

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NYMESSAGE

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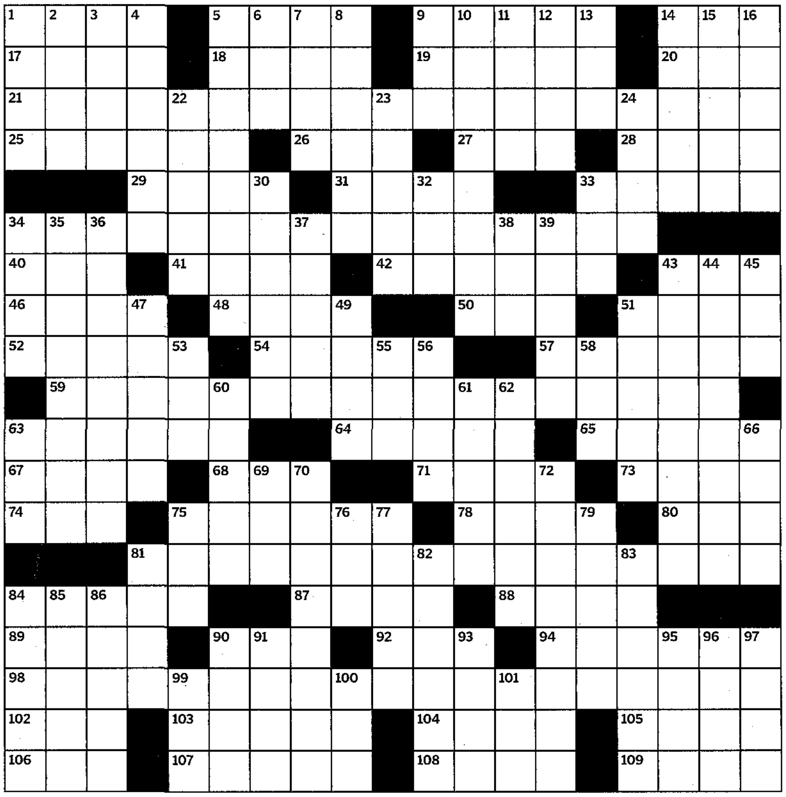
'Cue' Crossword by Maura B. Jacobson



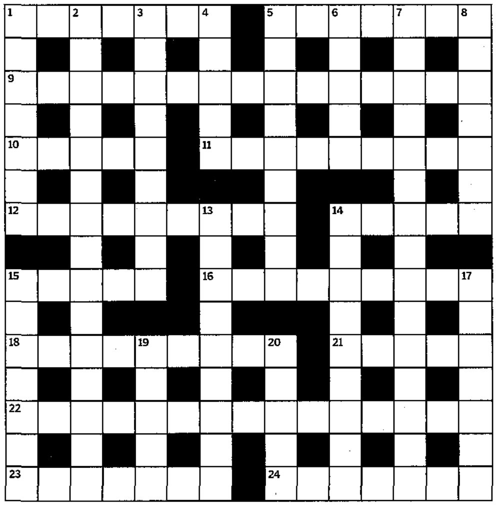
ACROSS

1 Computer input
5 Branch of math
9 Jeer (at)
14 "Today I —— man"
17 Satan's agenda
18 Carnegie, for one
19 Pauline's problem, in a 1914 serial
20 Beak
21 Bank ad
25 Michael Richards's "Seinfeld" role
26 Grain bristle
27 Internet access co.
28 Camera's eye
29 Silents star Naldi
31 Cheese from Holland
33 Certain woodwinds, short style
34 Nudist colony ad
40 Tyrannosaurus ——
41 Lose iciness
42 Make back the losses
43 Antelope that doesn't sound old
46 Swearword
48 Cocktail-party nibbles
50 Spain's Costa del ——
51 One of TV's Mavericks
52 Kin of staph
54 Injections
57 Assert without proof
59 Strip-joint ad
63 Reduce in rank
64 Spill hot coffee on
65 Wedding-gown material
67 Angered
68 Auction unit
71 Half a Samoan capital
73 Buster Brown's dog
74 Empire State abbrs.
75 The Pavarotti-Corelli-Domingo trio
78 Uris's "—— 18"
80 Teachers' org.
81 Takeout-store ad
84 Captain's superior
87 Before yaki, in a Japanese sauce
88 Sailors, familiarly
89 "These —— few of my favorite things"
90 Pub quaff
92 Writer LeShan
94 Jail island in the East River
98 Podiatrist's ad
102 Hanoi holiday
103 Happen again
104 Last Stuart monarch
105 Ye —— Curiosity Shoppe
106 Khan who wed Rita Hayworth
107 Choose for parenting
108 Impecunious
109 Nolan or Meg

DOWN

1 Office furnishing
2 Declare
3 "—— Yellow Ribbon Round . . ."
4 Coed, after graduation
5 Baker's dozen
6 U.K. flying force
7 Count Rostov of "War and Peace"
8 Scowl
9 Saratoga attraction
10 Pottery products
11 Two-ply cookie
12 Supply to capacity
13 Polly Holliday sitcom
14 Supplementary structure
15 Creator of Winnie-the-Pooh
16 Chasm
22 Earthquake
23 Beneath
24 Cry of woe
30 Red-faced
32 More than impress
33 Have a late meal
34 Golf-club instructors
35 Having the texture of tanned hides
36 Farthest limits
37 —— drop of a hat
38 Also
39 Sways to ukuleles
43 Saying hello
44 Boudoir wrap
45 Southwestern Indian
47 Salome danced for him
49 Weeps audibly
51 Sound heard by shepherds
53 Live-in animal
55 Gumshoe
56 Openhanded blow
58 Some phonograph records: abbr.
60 E-mail forerunner
61 "Camel" of the Andes
62 Rim trim
63 Cacophony
66 Oscar-winner for "Hud"
69 Light-switch positions
70 Did addition
72 "The —— changeth": Tennyson
75 Rocky hill
76 Future fish
77 Carpentry item
79 '60s–'70s activist Hoffman
81 Rich soil
82 Abduct for ransom
83 Request to get
84 Island nation south of Sicily
85 In a spin
86 Pier
90 Mellowed, as wine
91 Like a crazy hombre
93 —— time (never)
95 Wriggly
96 Letter worn by Hester Prynne
97 British carbine
99 Geologic time span
100 Table scrap
101 Yoko Lennon, formerly

The 'Guardian' Crossword Set by Fawley



ACROSS

1 Upper garment to be paid for at the door in Mass. (4,3)
5 Gene of the computer criminal, possibly. (7)
9 Who will go to the court, in reason, with Fonteyn dancing? (6,3,6)
10 King came to Lent falsely having appeared to pray. (5)
11 Running beasts holding second type of weight in a ship. (9)
12 Order ten pictures from the emperor. (9)
14 Shrub with a bundle of twigs? (5)
15 Island conned in particular? (5)
16 Account for a pole in quagmire or pool. (9)
18 Willingly let be set aside? (3,6)
21 Hardy novel exemplifying capital growth. (5)
22 Wine wallah and water duo organised brunch, say. (11,4)
23 Two types of wedding gear played last year? (3,4)
24 Lady that's had a life still works against the law? (7)

DOWN

1 Praise and fall apart. (5,2)
2 Change from 10p may—when one's fed up at having made a mistake—mean settlement later. (7,8)
3 Swiss girl takes the opposite attitude. (9)
4 David's first challenge raised the county. (5)
5 Property of tortoise and hare are missing in aggressive advertising. (4,5)
6 Encouragement from revolutionary to monarch. (5)
7 What's easily acquired may be—from poor and needy—£0. (5,3,3,4)
8 Number to play badly—supposed to get better? (7)
13 Transport for the walking wounded? (9)
14 The craft centre is what constricts old solver to home counties. (9)
15 Nymph making a song and dance about a planet. (7)
17 6 put together in a valley. (7)
19 A marine to whom I left an old bracelet. (5)
20 Clothes not needed in garden. (5)

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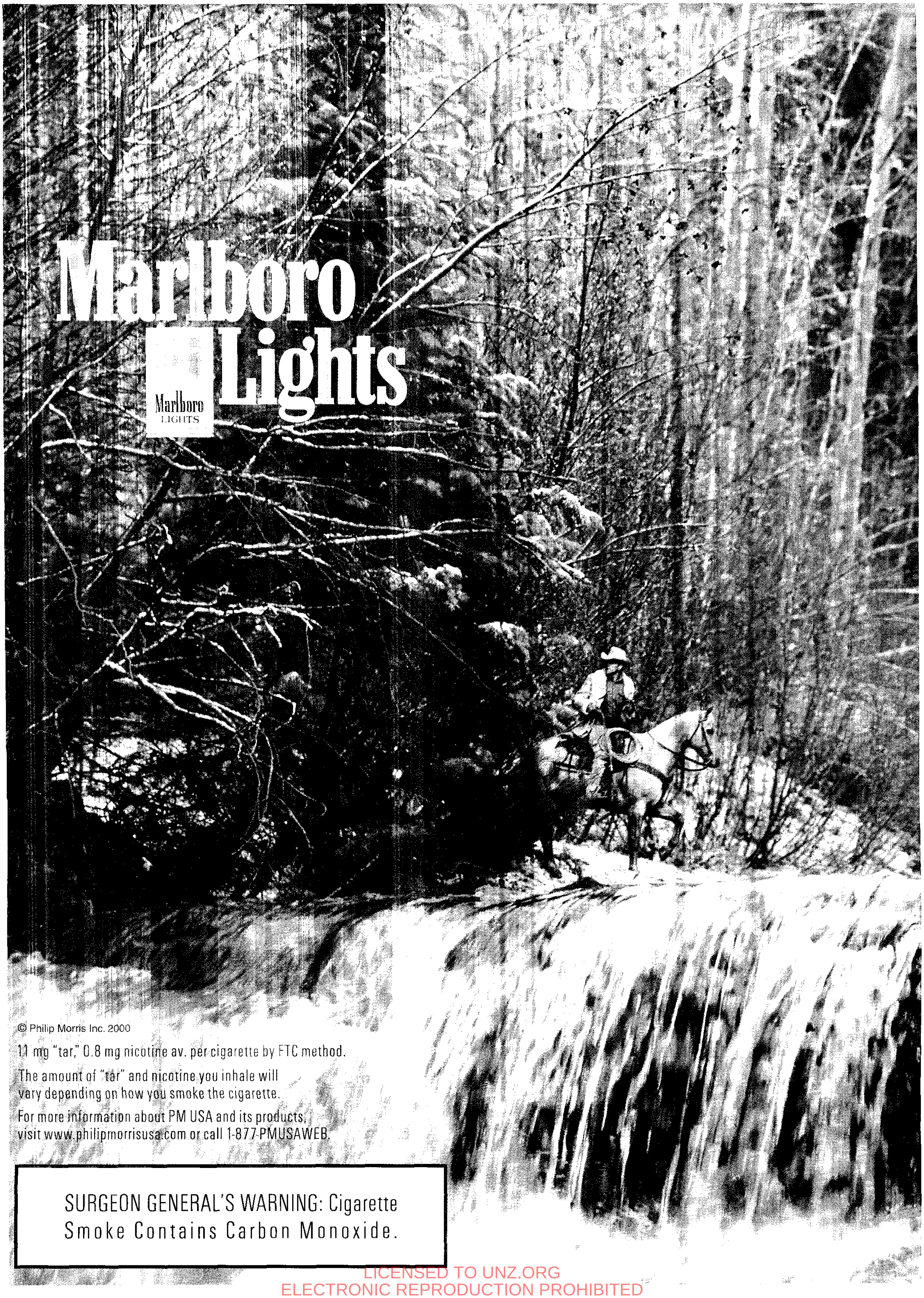
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 122; FOR A PEEK AT THIS WEEK'S, VISIT WWW.NYMETRO.COM/NYM/PUZZLE.



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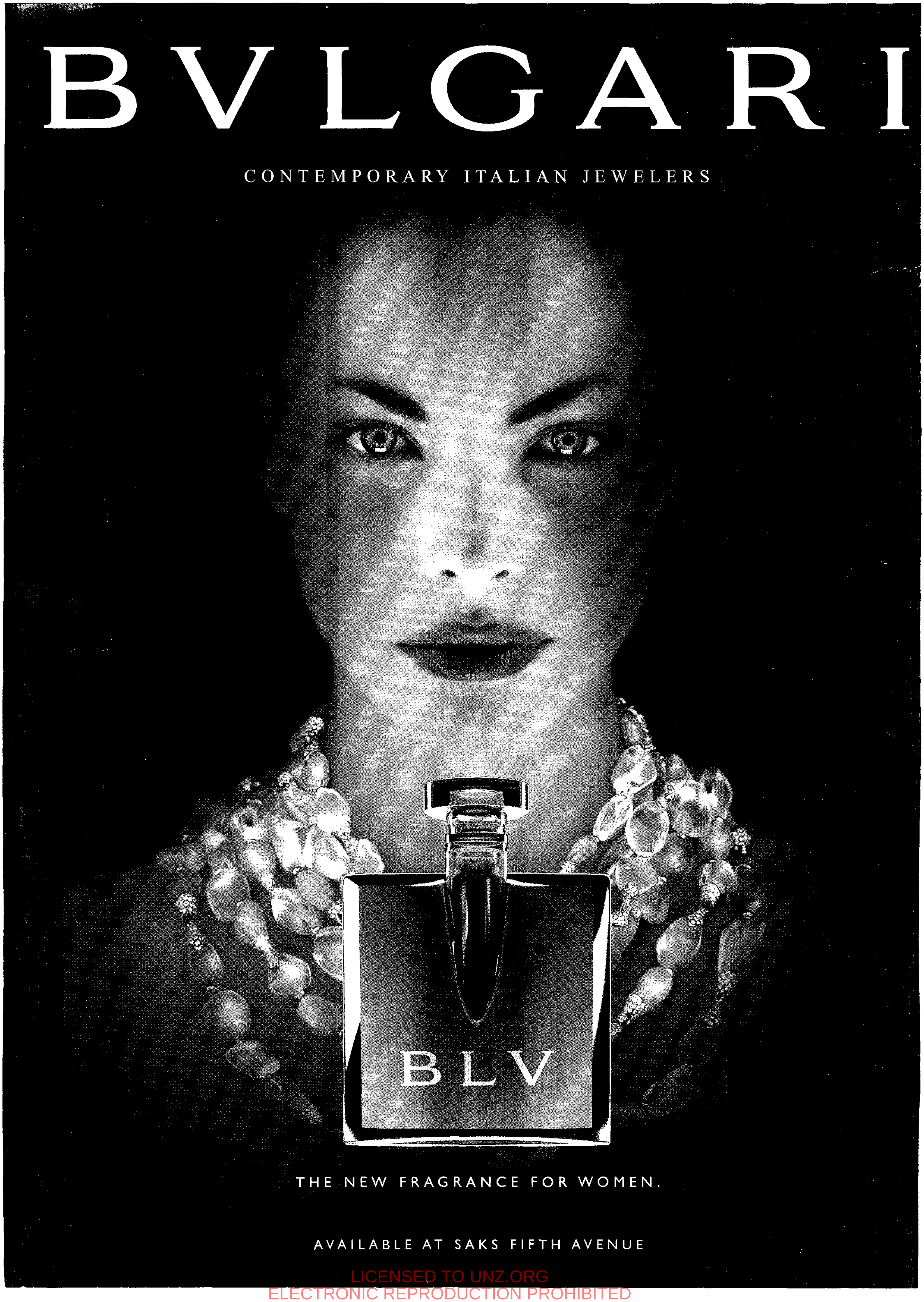
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